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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬

KARNATAKA STATE OPEN UNIVERSITY
Manasagangotri, Mysore - 570 006

# M.A. (FINAL)

# SANSKRIT
## - ENGLISH MEDIUM

088

# ध्वन्यालोकः - १

**COURSE - 9** **BLOCK - 22**

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ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

*The Open University system has been initiated in order to augment opportunities for higher education and as instrument of democrating education.*

***National Education Policy 1986***

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ..............................ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ. ಕುಳಂದೈಸ್ವಾಮಿ

*"The Open University system makes use of Multimedia in distance education system. .............................. it is vehicle which transports knowledge to the place of learners rather than transport to the place of learning.*

***Dr. Kulandai Swamy***

## ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು **ಅಲ್ಪಮಾನವ** ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು ವಿಶ್ವಮಾನವ ನನ್ನಾಗಿ ಮಾಡುವುದೇ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ ; **ಮನುಜ ಮತ.** ಆ ಪಥ ಅಲ್ಲ ; **ವಿಶ್ವ ಪಥ.** ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

## *Gospel of Universal Man*

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

*Kuvempu*

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KSOU

# MA – SANSKRIT

## ध्वन्यालोकः - १

BLOCK

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# प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीनार्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

**डा.एन्. राधाकृष्ण भट्**
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु



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**COURSE - IX**

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# ध्वन्यालोकः

## प्रथमोद्योतः


1.0 INTRODUCTION

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**COURSE - IX**

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# ध्वन्यालोकः

## प्रथमोद्योतः

## I.0 INTRODUCTION

A careful perusal of the texts on poetics that are available now makes one realise that there has been an earnest attempt to define what poetry is and what could be the soul of poetry. By the time Ānandavardhana arrived at the horizon of literary criticism, there was a very serious controversy regarding the latter problem of the two above referred to. No doubt Bharata in his Nātyaśāstra had declared in unequivocal terms 'इति वृत्तं तु काव्यस्य शरीरं परिकीर्तितम्'. No doubt that the subject matter or plot forms the body was convincing to the early writers on Alaṅkāraśāstra. It was given to Vāmana only to define what the soul of poetry is and he declared 'रीतिरात्मा काव्यस्य'. Presenting his view point that the style is the very ........ of poetry. This was not convincing to many and hence we find that there must have arisen a feeling something more than what style can afford to determine the real enjoyment of poetry and that one is Rasa. Most of the early poetic compositions abound in the delineation of Rasa so much so that Bhāmaha makes it almost a rule that a Mahākāvya should bound in the

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delineation of Rasa. When Ānandavardhana presented in his Dhvanyāloka for the first time 'अस्ति ध्वनिः' - 'काव्यस्यात्मा ध्वनिः' supporting his stand by the evidences of earlier poetic composition as could be inferred from the statement 'यः समाम्नातपूर्वः', there raged a controversy disapproving his stand.

The most essential function of a literary piece is to accord delight to the reader incidentally refining also his taste which would result in his ennoblement. This entails constant study so as to keep alive the literary taste which would be governed by reading habit. The real material for literary criticism is the creative literature and its continued study. It is imperative that a literary study should welcome criticism which contributes to highlight all aspects of creative literature and develop taste for identifying literary beauty and transmit the experience of the individual reader to the others. Criticism and creative literature form the warp and woof of literary study. All the same criticism verily depends on the literary taste, temperament and culture of the critic.

The Dhvanyāloka fits into the above observation revealing the culture refining and analytical acuman that its author has exercised.

The first Udyota of Dhvanyāloka reveals some of the salient features of the theory that it would like to present. It has followed a system so common in our tradition. First the views of the opponents as understood by the concerned theorist and critic will be presented. Then the critic would

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be pointing out the drawbacks on the view advanced earlier. Then one's own views are to be presented expatiating on the corrections and improvements that could be suggested so as to establish ones own theory. The sastraic approach in this regard would be to follow Anubandha Catuṣṭaya which comprises itself of the subject matter dealt with its relatedness to the problem on hand, the utility of the work, identification of the recipient and then the inclusion. 'काव्यस्यात्मा ध्वनिः' - forms the subject matter dealt with. That there is no work other than this is the relatedness to the topic dealt with. The utility of the study enables the reader to develop the skill in the proper understanding of the literary works. The recipients are not only the reasons but also those who would like to reign supreme in poesy.

Ānandavardhana has posited before him the three possible views of his antagonists who deny the existence of Dhvani, what their stand is and how Ānandavardhana has tackled the issue have all been covered while dealing with the text proper. It is well-known that during the time of Ānandavardhana, great controversy must have cropped up regarding the problem of determining the soul of poetry. Earlier Ālaṅkārikas while dealing with this aspect touched on only the exterior of the poetic composition defining poetry as 'शब्दार्थौ सहितौ काव्यम्' and the enumeration of Alaṅkāras with illustrations drawn from their own work, which verses as could be seen were not so charming as to evoke aesthetic relish. Even when Riti was considered the soul of poetry by Vāmana, it also touched the exterior only

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and that the inner essence of a poetic composition is Rasa only did not strike to them and even when they became aware the aspect of Rasa was more or less an Alaṅkāra only against an external feature only. Strange it may appear, Dr. K. Krishnamoorthy in his Rasollasa, a series of lectures presented under the auspices of the University of Mysore, has stated that nothing prevents in taking Bhamaha's 'प्रीतिंच' in the statement 'करोति कीर्ति प्रीतिंच' could well be equated 'सहृदयानन्द' aesthetic delight that would be experienced by a connoissan on reading a poem. One feels a lack of consistency in the opinion held as several scholars have pointed out. Anyway, it suffices the purpose that Ānandavardhana has brought out drawbacks in the views of earlier Ālaṅkārikas which has been detailed while covering the portions of the text. Ānandavardhana has successfully shown how Dhvani cannot be subserved either in any of the figures of speech, nor even in Lakṣaṇa Vṛtti, since the aspect of Dhvani covers a wider range. Having asserted his stand by declaring 'अस्ति ध्वनि' he has illustrated his view point that Vācya and Vyaṅgya are different from one another though the latter takes the help of the former more or less. It must be noted that Ānandavardhana asserts that it is not promulgated somehow but that his theory is based on the view-point of grammarians who are at first 'प्रथमे हि विद्वांसः वैयाकरणाः', which becomes substantiated subsequently. The readers will not fail to notice that in the examples discussed in the text all of them or most of them are drawn from the works of great celebrities, only to show how though the theory was not theoritically discussed earlier to

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Dhvanyāloka, the great poets had brought it out in their works abundantly. The sum and substance of all this is that the convention-ridden early Alaṅkārikas didnot welcome with largeness of heart as in any other field when innovative thoughts are introduced into the system.

Ānandavardhana as the outset, classifies Dhvani into three kinds, namely, Vastudhvani, Alaṅkāradhvani and Rasadhvani. He illustrates the first one by pointing out how the expressed meaning and suggested meaning are entirely different in the way in which the connoisserus understand having read the theme of the poem. He takes up the second and third varieties subsequently. The first Udyota in the mean concerns itself with the establishment of Dhvani having silenced the Abhivādins, Lakṣaṇavādins and Anirvacaniyavādins, the details of which could be known while reading the text proper.

We would miss the real significance of the elaborate treatment of the opponents views, if we are to side-tract the raging controversy during his time regarding the issue of determining the soul of poetry. Furthermore, he could have convinced Bhāmaha, Daṇḍin and Vāmana with this views but not his followers. For they had determined to anyone that the laws of criticism formulated by the above writers were once and for all final. Thus they had become very much influenced by conventional view points and they could not have that large-heartedness to welcome innovative thoughts in the field of criticism (Kavyatattva).

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# UNIT - 1

## ध्वन्यालोकः

### प्रथमोद्योतः

## 1.1 पाठ्यभागः

स्वेच्छाकेसरिणः स्वच्छस्वच्छायायासितेन्दवः।

त्रायन्तां वो मधुरिपोः प्रपन्नार्तिच्छिदो नखाः।।

कारिका - काव्यस्यात्मा ध्वनिरिति बुधैः यस्समाम्नातपूर्व-

स्तस्याभावं जगदुरपरे भाक्तमाहुस्तमन्ये।

केचिद्वाचां स्थितमविषये तत्त्वमूचुस्तदीयं

तेन ब्रूमः सहृदयमनः प्रीतये तत्स्वरूपम्।।१।।

वृत्तिः - बुधैः काव्यतत्त्वविद्भिः काव्यस्यात्मा ध्वनिरिति संज्ञितः परम्परया यः समाम्नातः समाख्यातः, तस्य सहृदयजनमनःप्रकाशमानस्यापि अभावं अन्ये जगदुः। तदभाववादिनां चामी विकल्पाः सम्भवन्ति। तत्र केचिदाचक्षीरन् - शब्दार्थशरीरं तावत्काव्यम्। तस्य शब्दगताश्चारुत्वहेतवोऽनुप्रासादयः प्रसिद्धा एव। अर्थगताश्चोपमादयः। वर्णसंघटनाधर्माश्च ये माधुर्यादयः तेऽपि प्रतीयन्ते। तदनतिरिक्तवृत्तयोऽपि या कैश्चिदुपनागरिकाद्याः प्रकाशिताः, ता अपिगताः श्रवणगोचरम्। रीतयश्च वैदर्भीप्रभृतयः। तद्व्यतिरिक्तः कोऽयं ध्वनिर्नामेति।

अन्ये ब्रूयुः। नास्त्येव ध्वनिः। प्रसिद्धप्रस्थानव्यतिरेकिणः काव्यप्रकारस्य काव्यत्वहानेः। सहृदयहृदयाह्लादिशब्दार्थमयत्वमेव काव्यलक्षणम्। न चोक्त-प्रस्थानातिरेकिणो मार्गस्य तत्सम्भवति। न च समयान्तःपातिनः सहृदयान्

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कैश्चित्परिकल्पिततत्प्रसिद्धा ध्वनौ काव्यव्यपदेशः प्रवर्तितोऽपि मनोग्राहितामवलम्बते।

पुनरपरे तस्याभावमन्यथा कथयेयुः - न सम्भवत्येव ध्वनिर्नामापूर्वः कश्चित्। कामनीयकमनतिवर्तमानस्य तस्योक्तेष्वेव चारुत्वहेतुषु अन्तर्भावात्। तेषां अन्यतमस्यैव वा पूर्वसमाख्यामात्रप्रकरणे यत्किञ्चनकथनं स्यात्। किञ्च वाग्विकल्पानां आनन्त्यात् सम्भवत्यपि वा कस्मिंश्चित् काव्यलक्षणविधायिभिः प्रसिद्धैः अदर्शिते प्रकारलेशे ध्वनिर्ध्वनिरिति तदलीकसहृदयत्वभावना मुकुलितलोचनैः नृत्यते। तत्र हेतुं न विद्मः। सहस्रशा हि महात्मभिरन्यैः अलंकारप्रकाराः प्रकाशिताः प्रकाश्यन्ते च। न च तेषां एषादशा श्रूयते। तस्मात्प्रवादमात्रं ध्वनिः। न त्वस्य क्षोदक्षमं तत्त्वं किञ्चदपि प्रकाशयितुं शक्यम्। तथा चान्येन कृत एवात्र श्लोकः -

> यस्मिन्नस्ति न वस्तु किञ्चन मनःप्रह्लादसालंकृति-
>
> व्युत्पन्नै रचितं च नैव वचनैः वक्रोक्तिशून्यं च यत्।
>
> काव्यं तद्ध्वनिना समन्वितमिति प्रीत्या प्रशंसञ्जडो
>
> नो विद्मोऽभिदधाति किं सुमतिना पृष्टः स्वरूपं ध्वनेः।।

भाक्तमाहुस्तमन्ये। अन्ये तं ध्वनिसंज्ञितं काव्यात्मानं गुणवृत्तिरित्याहुः। यद्यपि च ध्वनिशब्दसङ्कीर्तनेन काव्यलक्षणविधायिभिः गुणवृत्तिरन्यो वा न कश्चित्प्रकारः प्रकाशितः, तथापि गुणवृत्त्या काव्येषु व्यवहारं दर्शयता ध्वनिमार्गो मनाक् स्पृष्टो लक्ष्यत इति परिकल्प्य एवमुक्तम्भाक्तमाहुस्तमन्ये इति।

केचित्पुनर्लक्षणकरणशालीनबुद्धयो ध्वनेस्तत्त्वं गिरामगोचरं सहृदयहृदयसंवेद्यमेव समाख्यातवन्तः। तेनैवं विधासु विमतिषु स्थितासु सहृदयमनःप्रीतये तत्स्वरूपं ब्रूमः। तस्य हि ध्वनेः स्वरूपं सकलसत्कविकाव्योपनिषद्भूतं अतिरमणीयमणीयसीभिरपि चिरन्तनकाव्यलक्षणविधायिनां बुद्धिभिरनुन्मीलितपूर्वम्। अथ च रामायणमहाभारतप्रभृतिनि लक्ष्ये सर्वत्र प्रसिद्ध-व्यवहारं लक्षयतां सहृदयानां आनन्दो मनसि लभतां प्रतिष्ठामिति प्रकाश्यते।

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# THE FIRST UDYOTA

## 1.2 TRANSLATION BENEDICTORY STANZA

Let the claws of that Hari who manifested in the form of man-lion at His own will, which claws have outshone the moon in their crystal white hue, and which quells the afflictions of His devotees, protect you.

Dhvani was declared to be the soul of poetry by many learned persons of yore. All the same some would refute its existence; some would consider it as something that could be logically implied; some others speak of its presence as being beyond the provision of expression. Hence, we hereby intend explaining what its nature is so as to cause delight to the hearts of sympathetic critics.

At the outset, the author of the work declares that Dhvani was certainly recognised by learned men in the past. There is a feeling that one cannot in all certainty assume that there was opposition to the theory of Dhvani during the life-time of Ānandavardhana. It may be as the conjecture goes, that he must have anticipated those objections which he has furnished in the early part of his work. But this view seems to be not warranted.

The word बुधैः here refers to those who know the truth about poetry (काव्यतत्त्वविद्भिः). There is an unbroken tradition of the view that the soul of poetry is suggestion. Despite the

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refined critics'. conviction regarding the presence of suggestive poetry, some have denied its existence. The latters' views may be pointed out in the following way :

According to some of them, "Poetry is constituted by word and meaning (as goes the statement शब्दार्थौ सहितौ काव्यम्). Alliteration and such other verbal figures have lent charm to poetry through words and charm is lent through figures of speech based on meaning such as simile, metaphor etc. Qualities like sweetness, perspicuity etc., which add to the beauty of poetry are also known to us. We have also heard of dictions (वृत्ति) such as the refined etc. propounded by some, though in reality they are not distinct from qualities of style. There have been styles recognised such as Vaidarbhī etc. But one fails to understand what this theory of Dhvani could be which is deemed different from all the above elements of poetry.

Others contend that suggestion does not exist at all. According to them a species of poetic composition which does not come under the well accepted principles cease to be poetry. Poetry is that which is made up of words and sense which evoke delight in the minds of the sensitive critic. This cannot be said to have accomplished if they do not come under the purview of the well accepted canons. Even granting that the title poetic composition could have suggestion on the recommendation of the votaries of Dhvani, it would certainly fall short of the acceptance in the scholarly world."

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"One cannot become convinced if it is stated that suggestion was not known before. It is not different from a source of charm and hence could be brought under the already accepted sources of charm. No useful contribution is really felt by suggesting a new name to one of the sources of charm. The ways of expression are limitless and even if by chance a very insignificant element is left unrecognised by the early writers on the poetic expression and appreciation, one fails to understand the reason why persons are to be blind in cherishing the illusory thought o: being 'connoisseurs' and jump with joy saying that they have discovered a new principle of poetic truth namely Dhvani. There have been thousands of people who have already furnished the truth about poetry and some more are yet to come with their newer and newer figures of speech. But they are not excited as much as these persons are. Therefore Dhvani is only fictitious. It is next to impossibility to show any truth about this new theory which can bear testimony of authority. Infact a great person has already scoffed at this theory.

"Poetry in which there can be least delight to the mind and no embellishment, which does not present any welcoming words and artistic turn in expressions, is so much praised with all vehemence by the stupids, as being with suggestion (Dhvani). But one fails to imagine what answer the theorist would furnish if asked to present the nature of Dhvani itself!"

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Certain other critics refer to it as something 'implied'. That is, they declare that the soul of poetry, termed as 'suggestion' is the same as a 'secondary usage' of words. No doubt no literary theorist has hitherto posited anything like a 'secondary usage of words' as being in reality identical with suggestion by referring to the word as 'suggestion'. All the same we have taken note of such a view here since we can draw the conclusion that these contenders have slightly touched the element of the doctrine of suggestion, though they have not presented any definition.

There are some other antagonists who though have not furnished any definition of Dhvani, yet are satisfied by contending that the real nature of suggestion is beyond comprehension in words and that the same could be grasped only by the receptive critics.

Taking into consideration all these conflicting views, we furnish hereunder the nature of suggestion for the satisfaction and appreciation of sympathetic critics i.e.. connoisseurs (सहृदयाः).

Suggestion forms the very cream of the compositions of the celebrated poets and the most enchanting principle of poetry (काव्यतत्त्वं) though the early writers of Alankāraśāstra have failed to notice it. All the same poets and connoiseurs are certainly aware of the importance of the principle abundantly found in the literary works such as in the epics the Rāmāyaṇa and the Mahābhārata and such other great classics. In order to place their aesthetic relish well

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established, we would like to present its nature and characteristics fully in the following way :

## 1.3 EXPLANATION

The author of the Dhvanyāloka first posits the views of the opponents even before he would like to categorically say that suggestion (Dhvani) is the soul of poetical compositions. It is a well established in our practice whil writing a treatise to develop on four aspects namely subject matter, relationship, utility and the recipient together called technically "अनुबन्धचतुष्टय". Here the subject matter is to bring home the fact that the quintessence of poetry the soul of poetry is suggestion (Dhvani). The relationship that subserves between the subject matter and the present treatise is that this is the only work which has established its view point namely. काव्यतत्त्व (suggestion). Its utility is only to present the view point so as to discipline the mind of the poets and the critics as well since both have similar disposition - "नायकस्य कवेः श्रोतुः समानः अनुभवस्ततः" - Bhaṭṭatauta (the teacher of Abhinavagupta), in viewing or appreciating a literary composition. The recipients of the ideas presented in the work are those persons talented in writing poetry and the sympathetic or refined critics (सहृदयाः).

The author having foreseen or having the knowledge of the opponents' view concerning the theory of suggestion points out their stand in an analytical way only to disprove

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what they have stated and confirmatively say what he would like to posit. The author authoritatively says tht there is an unbroken tradition which is available in literary works if not in early writers on Alaṅkāraśāstra to prove that there is suggestiveness which is available in the great works of celebrities. The words बुधैः and समाम्नातपूर्वः certainly convey the idea that both in the art of poetic composition and of poetic appreciation, this present principle has been worked upon right from times of yore. This point has been made clear by Abhinavagupta in his commentary Locana on the Dhvanyāloka.

The glossary (वृत्ति) on the first Kārikā has enlisted five view points of the opponents. The Locana specifically says . तत्र अभावविकल्पस्य त्रयः प्रकाराः। शब्दार्थगुणालङ्काराणमेवशब्दार्थशोभाकारित्वात् लोकशास्त्रातिरिक्तसुन्दरशब्दार्थमयस्य काव्यस्य अनन्यशोभाहेतुः कश्चिदन्योऽस्ति योऽस्माभिर्नगणित इत्येकः प्रकारः। यो वा न गणितः स शोभाकार्येव न भवतीति द्वितीयः। अथ शोभाकारी भवति तर्हि अस्मदुक्त एव गुणे वा अलङ्कारे वान्तर्भवति। नामान्तरकरणे तु कि यदिदं पाण्डित्यम्। ---- एवमेकस्त्रिधा विकल्पः अन्यौ च द्वौ इति पञ्च विकल्पा इति तात्पर्यार्थः। p.5.

## 1.3.1 अभाववादः - १

That both Śabda and Artha together constitute poetry (शब्दार्थौसहितौ काव्यम्) and that they constitute the body of poetry. Both these are well established facts. These two have their own means to appear charming depending upon their own form (स्वरूपमात्रनिष्ठं) and also their own

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arrangement (सङ्घटना). The former means go by the term figure of speech Śabdālaṅkāras and Arthālaṅkāras. The arrangement of Sabda and Artha are through qualities namely Śabdaguṇas and Arthaguṇas such as Mādhurya, ojas, Prasāda etc. These are well-known and accepted elements of poetry. The Vṛtti such as Upanāgarikā, Grāmya etc. wich are not distinct from Anuprāsa etc. are also known. The three types of Anuprāsa such as Dīpta (Harsh), Masṛṇa (soft) and Madhyama (mixed) are also understood. Ritis such as Vaidarbhī, Gauḍī and Pāñcālī are also clear to us in being not distinct from the qualities such as Mādhurya, Ojas and Prasāda. These form the factors contributing to the excellence of poetry in the tradition. Could Dhvani be different from all these, is the fundamental question posed by the first Abhāvavādins. Dhvani being substratum neither of Śabda nor of Artha can never be conducive to poetic charm at all since it is neither an Ālaṅkāra nor a Guṇa. Thus according to their contention Ālaṅkāra and Guṇas only form the factors of loveliness found in word and sense and rules out 'Dhvani' as a factor contributing to charmingness in poetry.

## 1.3.2 अभाववादः - २

The contention of the opponents of the Dhvani theory so far as this view of non-existence of Dhvani is, that Dhvani does not adhere to the conception of poetry as has been accepted by the early Ālaṅkārikās. According to the

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latter. Śabda and Artha that would cause delight to the mind of connoisseurs is called poetry. (शब्दार्थौ सहितौ काव्यम्) Dhvani does not conform to this definition of poetry. Further it does not get the approbation of all the scholars. As Abhinava points out in his Locana, that if any person trying to define a sword is to say that it has length and width which can be inserted into the sheath which is prepared out of multigrade threads, some one would counterpose it by saying that the above description refers only to a piece of cloth and not to a sword. Would it not be ridiculous to imagine the sword that way? The attempt at describing poetry in terms of Dhvani is in the same strain ridiculous for it does not adhere to the accepted system of poetics. What cannot be accepted can seldom become a principle of charm. Hence Dhvani cannot be an accepted principle in describing the charm, of poetry.

### 1.3.3 अभाववादः - ३

There is no such a special principle like 'Dhvani'. No one hitherto has recognised Dhvani as the very soul of poetry so as to form the means of beautification and to subsume Guṇas and Ālaṅkārās. It is to be construed only as a new name to one among the factors of charm. There are infinite modes of speech and this Dhvani could as well be some element of poetic charm not revealed hitherto by early Ālaṅkārikās but brought to light by the adherents of the theory. It may be one among the many modes of poetic speech and may be brought under either Guṇas, Ālaṅkārās.

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There is no reason for the adherents of Dhvani theory to be heralding the theory becoming elated with ecstasy. It seldom deserves any special recognition. Hence it is just a heresy.

The stanza attributed to one Manoratha by name, a contemporary of Ānandavardhana represents the line of attack on the theory of Dhvani. It shows how scholars and poets who had clung to the conventional principle of criticism had not received the new concept with an oper mind but had pre-conceived notion of adhering to traditional stand showing their allegiance only to Guṇas and Alaṅkārās, which form the external elements of poetry.

## 1.3.4 भाक्तवाद: SECONDARY SIGNIFICATION

The term 'Bhakti' signifies 'nearness' with the primary sense which goes by the term वाच्यार्थ (Denotative meaning or expressed sense). Abhinava quotes a verse which states that there are five types of Lakṣaṇā.

अभिधेयेन सारूप्यात् सामीप्यात् समवायतः ।

वैपरीत्यात् क्रियायोगात् लक्षणा पञ्चधा मता ।।

That which is derived from 'Bhakti' is the Bhākta sense or Lakṣārtha, which may be translated into English as the secondary sense or indicatory sene. It is secondary because the function involved herein is only secondary. This is resorted to when primary meaning becomes

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inapplicable in the context, based on the current usage (रूढि). One can grasp this secondary meaning in relation to the primary one in such sentences because of the sanction of metaphorical usge. Further, the secondary function of words one thinks of, with a definite motive in view. Eg: सिंहो माणवकः. The word सिंहः in the example refers to courage found in the student. This is resorted to because the demotative sense is not compatible with the context. The student can never be termed a lion unless he has some quality found in the lion. The term 'Lion' is inapt (स्खलद्गतिः) when it is primarily understood. It stumbles at the very outset since it does not go with the boy. The purpose with which Lakṣaṇārtha is taken up instead of explicitly saying 'the student is courageous' only to convey the extra-ordinary courage of the boy. If one is to argue that the courage found in the student could be conveyed once again by the secondary function of the word, the expression 'courageous' must also undergo Skhaladgati in its primary sense for it is the first and the foremost condition for taking recourse to Lakṣaṇā. Since the word 'courageous boy' is quite compatible with its primary sene there is no skhaladgati.

The principle underlying Dhvani is suggestion the meaning of which can be grasped both by words and sense (conventional). If one tries to equate Bhakti with Dhvani then there would be fallacies of 'Too wide' a definition and 'too narrow' a definition. There are instances of Bhakti where there could be no provision at all for Dhvani. Hence it involves 'too wide' a definition. In the example given in

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the text, the charm is only due to the secondary signification and not for suggestivity. The term 'वदति' - 'speaks' is used in the sense of indication which is a secondary usage. Even if the words "clearly indicates" were to have been employed instead of 'वदति'. the charm would never have become affected. When the poet has used the word 'वदति', he has been prompted by the common usage and has used it only to serve one purpose. But there are otherwords like लावण्य meaning 'saltishness' - which when used to mean loveliness. he does not resort to it with a purpose. He uses it merely because it is a common parlance (रूढि).

Bhakti, it must be known clearly, is based on Abhidhā or Vācakatva and the secondary meaning is related in some way or the other with the denotative meaning. It cannot survive without Abhidhā. But this does not apply to Dhvani, which has the basis of Vācakatva. There is no essential relation between the suggested sense and the primary sense. Bhakti at best can exist with Dhvani only in one of its subdivisions viz., अविवक्षित वाच्य. But all other varieties will be eliminated if both Bhakti and Dhvani are equated. Hence there would be a fallacy of अव्याप्ति। (too narrow) definition. Dhvani and Bhakti are distinct from one another and hence Bhakti can never be a definition of Dhvani. All the same there is nothing to prevent Bhakti to serve as उपलक्षणं. On that score, it cannot be appreciated if it is said that by knowing the nature (स्वरूप) of Bhakti, the nature of Dhvani

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also could be known. If that is conceded, it is as good as saying that by knowing the nature of denotative sense (अभिधा) the nature of all Alaṅkārās is known.

This question is tackled again in the third Udyota with a greater dexterous analysis. While drawing difference between Vyañjakatva and Vācakatva among other reasons, the reason was that Vācakatva is always based on words as opposed to the Vyañjakatva which is based either on words or sense. The Guṇavṛtti i.e., Bhakti also shares this characteristic as is the case with the Vyañjakatva. Guṇavṛtti depends on two factors, namely, Upacāra and Lakṣaṇā. The first one may be illustated in the usage of two words apparently incompatible with one another, or applicable to one and the same object due to similarity e.g., सिंहो माणवकः in which सिंहः comes to mean सिंहसदृशः. Thus it becomes an adjective of the word. But in the example गङ्गायां घोषः we have Lakṣaṇā and not Upacāra for, गङ्गायां cannot serve as an adjective to घोषः. No doubt the secondary sense is understood, but a new idea comes forth and that is गङ्गातटे घोषः. There is no word used to convey the idea. If the secondary meaning is as good as implied in the words used as in the example सिंहो माणवकः, we have Upacāra. When it is not so clear and if we are to take the conte ut and other situations under purview before obtaining the secondary meaning, we have Lakṣaṇā. In the former there is Sāmānādhikaraṇya between the two apparent incompatible words, both being related to the same idea. But in the later there is no Sāmānādhikaraṇya between the words. For, Gōṣa

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can never mean गङ्गातटे as one can take माणवकः as a lion metaphorically -

Further Guṇavṛtti gets resorted to only in examples which have the primary denotation not operating directly. Only to brush aside the incompatibility between the word and its denotative (primary) meaning, we resort to Guṇavṛtti for comprehension. Hence Guṇavṛtti is ony a secondary function of words. But Vyañjakatva is not at all secondary. It is primary even as Vācakatva is.

Even so as far as distinetion regarding विषय (objects) is concerned, three things namely, all the Rasas, some of the Alaṅkārās and beautiful ideas can be suggested. But the same does not hold good with regard to Guṇavṛtti, so far as Rasas are concerned. Regarding third aspect i.e., the suggestion of ideas, Guṇavṛtti can indicate a beautiful idea through the established usage only but beautiful ideas form the very subject of Dhvani. All words in short, have three functions while conveying the ideas. denotation (वाचकत्व), Indication (गुणवृत्ति) and Suggestion (व्यञ्जकत्व). In the latter if the suggested ideas are dominant then only we have Dhvani.

All these are sufficient to know that at least some writers have been aware of the function of Guṇavṛtti as distinct from Abhidhāvṛtti in poetry. They have come very near the theory of Dhvani, without recognising it. It is significant that Udbhaṭa in his Vivaraṇa on शब्दाश्छन्दोऽभिधानार्थाः, says, "शब्दानां अभिधानं अभिधाव्यापारो मुख्यो गुणवृत्तिश्च" (See Locana, p.12). Vāmana has also referred to लक्षणा in his statement, "सा

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सादृश्यात् लक्षणा वक्रोक्तिः इति". Thus these by referring to the function of Lakṣaṇa or Guṇavṛtti as distinct from अभिधावृत्ति no doubt paved the way for suggestion.

## 1.3.5 अनिर्वचनीयवादः

If some of the critics are to say that the nature of Dhvani is such that it cannot be expressed in words and seems to have taken a fancy to say that they are not able to understand and describe its nature. It is a sarcastic sneer to say that it is beyond the scope of linguistic expression and that it can be grasped only by those who have formulated it. To say that suggestion is beyond one's own comprehension and expression is as good as confessing that one is not competent enough to define it with any accuracy.

**NOTES**

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# UNIT - 2

## 2.0 INTRODUCTION

## 2.1 पाठ्यभाग:

## 2.2 TRANSLATION

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# UNIT - 2

## 2.0 INTRODUCTION

Ānandavardhana would like to write out at the outset that there are two functions for any expression. One is denotation and another is suggestion. He would like to point out that great many poets of you have rendered their poetic compositions more and more charming and hence enjoyable. This point he has stated at the commencement since he wants to draw verses from earlier poets unlike what has been the case with earlier writers, for illustrating his views. That there is suggestion is some of the verses which would be instantaneously grasped by the connoisseurs.

## 2.1 पाठ्यभागः

तत्र पुनः ध्वनेर्लक्षयितुमारब्धस्य भूमिकां रचयितुमिदं उच्यते -

**कारिका - २ अर्थः सहृदयश्लाघ्यः काव्यात्मा यो व्यवस्थितः।**

**वाच्यप्रतीयमानाख्यौ तस्य भेदौ उभौ स्मृतौ।।२।।**

**वृत्तिः** -काव्यस्य हि ललितोचितसन्निवेशचारुणः शरीरस्येवात्मा साररूपतया स्थितः सहृदयश्लाघ्यो योऽर्थः तस्य वाच्यः प्रतीयमानश्चेति द्वौ भेदौ।

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कारिका - ३ तत्र वाच्यः प्रसिद्धो यः प्रकारैरुपमादिभिः।

बहुधा व्याकृतः सोऽन्यैः काव्यलक्ष्मविधायिभिः।।३।।

वृत्तिः -ततो नेह प्रतन्यते केवलमनूद्यते पुनर्यथोपयोगमिति।

कारिका - ४ प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्।

यत्तत्प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु।।४।।

वृत्तिः - प्रतीयमानं पुनरन्यदेव वाच्याद्वस्त्वस्ति वाणीषु महाकवीनाम्। यत्तत् सहृदयहृदयसुप्रसिद्धं प्रसिद्धेभ्योऽलंकृतेभ्यः प्रतीतेभ्यो वा अवयवेभ्यो व्यतिरिक्तत्वेन प्रकाशते लावण्यमिवाङ्गनासु। यथा हि अङ्गनासु लावण्यं पृथङ् निर्वर्ण्यमानं निखिलावयवव्यतिरेकि किमपि अन्यदेव सहृदयलोचनामृतं तत्त्वान्तरं तद्वदेव सोऽर्थः। सह्यर्थो वाच्यसामर्थ्याक्षिप्तं वस्तुमात्रं अलङ्कार रसादयश्चेति अनेकप्रभेदप्रभिन्नो दर्शयिष्यते। सर्वेषु च तेषु प्रकारेषु तस्य वाच्यादन्यत्वम्। तथा ह्याद्यस्तावत्प्रभेदो वाच्याद्दूरं विभेदवान्। स हि कदाचिद्वाच्ये विधिरुपे प्रतिषेधरुपः। यथा -

भ्रम धार्मिक विश्रब्धः स शुनकोऽद्य मारितस्तेन।

गोदावरीनदीकूललतागहनवासिना दृप्तसिंहेन।।

क्वचिद्वाच्ये प्रतिषेधरुपो यथा -

श्वश्रूरत्र निमज्जति (शेते) अत्राहं दिवसकं प्रलोकय।

मा पथिक। रात्र्यन्ध शय्यायामावयोर्माङ्क्षीः।।

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क्वचिद्वाच्ये विधिरूपेऽनुभयरुपो यथा -

**व्रज ममैवेकस्या भवन्तु निःश्वासरोदितव्यानि।**

**मा तवापि तया विना दाक्षिण्यहतस्य जनिषत।।**

क्वचिद्वाच्ये प्रतिषेधरुपेऽनुभयरुपो यथा -

**प्रार्थये तावत्प्रसीद निवर्तस्व मुखशशिज्योत्स्नाविलुप्ततमोनिवहे।**

**अभिसारिकाणां विघ्नं करोष्यन्यांसामपि हताशे।।**

क्वचिद्वाच्याद्विभिन्नविषयत्वेन व्यवस्थापितो यथा -

**कस्य वा न भवति रोषो दृष्ट्वा प्रियायाः सव्रणमधरम्।**

**सभ्रमरपद्माघ्राणशीले वारितवामे सहस्विदानीम्।।**

अन्ये चैवं विधाः प्रकारा वाच्याद्विभेदिनः प्रतीयमानभेदाः सम्भवन्ति। तेषां दिङ्मात्रमेतत्प्रदर्शितम्। द्वितीयोऽपि प्रभेदो वाच्याद्विभिन्नः सप्रपञ्चमग्रे दर्शयिष्यते। तृतीयस्तु रसादिलक्षणः प्रभेदो वाच्यसामर्थ्याक्षिप्तः प्रकाशते। न तु साक्षाच्छब्दव्यापारविषय इति वाच्यात् विभिन्न एव। तथा हि वाच्यत्वं तस्य स्वशब्दनिवेदितत्त्वेन वा स्यात्, विभावादिप्रतिपादनमुखेन वा। पूर्वस्मिन्पक्षे स्वशब्दनिवेदितत्वाभावे रसादीनामप्रतीतिप्रसङ्गः। न च सर्वत्र तेषां स्वशब्द-निवेदितत्वम्। यत्राप्यस्ति तत्रापि विशिष्टविभावादि प्रतिपादनमुखेनैवेषां प्रतीतिः। स्वशब्देन सा केवलं अनूद्यते। न तु तत्कृता। विषयान्तरे तथा तस्या अदर्शनात्। न हि केवलशृङ्गारादिशब्दमात्रभाजि विभावादिप्रतिपादनरहिते काव्ये मनागपि रसवत्त्वप्रतीतिरस्ति। यतश्च स्वाभिधानमन्तरेण केवलेभ्योऽपि विभावादिभ्यो विशिष्टेभ्यो रसादीनां प्रतीतिः। केवलाच्च स्वाभिधानादप्रतीतिः। तस्मादन्वय-व्यतिरेकाभ्यां अभिधेयसामर्थ्याक्षिप्तत्वमेव रसादीनाम्। न तु अभिधेयत्वं

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कथञ्चित्। इति तृतीयोऽपि प्रभेदो वाच्याद्भिन्न एवेति स्थितम्। वाच्येन तस्य सहैव प्रतीतिरित्यन्ते दर्शयिष्यते।

## 2.2 TRANSLATION

कारिका - २ That sense which wins the approbation of sensitive critics is declared to be the soul of poetry. The 'denotative' and the 'suggestive' are considered to be its two aspects. (2)

That meaning which secures the appreciation of sensitive critics and which is the very essence of poetry, even as the soul is of a body which is naturally beautiful by the combination of graceful and symmetrical limbs, has two aspects, namely, the 'denotative' and 'suggestive' (Implicit).

कारिका - ३ Of these two, the explicit (denotative-conventional) is generally known and it has been already covered in many ways through figures of speech such as simile by other writers. Therefore that is not to be discussed here in detail. (3)

The expression 'other writers' refers to writers on Alaṅkāraśāstra such as Bhaṭṭa Udbhaṭa etc. Though it is stated it need not be discussed here in detail, the conclusions reached by them will be referred to as and when the occasions demand.

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कारिका - ४ But the suggestive aspect is distinct from this (explicit - denotative - conventional). It shows itself brilliantly in the words of celebrated poets and reigns supreme over and above the striking external elements, even as charm among ladies. (4)

The suggestive aspect is absolutely distinct from the denotative aspect and the same could be found in the works of celebrities. It is commonly known among the connoisseurs for the obvious reason that it shines over and above the external constituents. The expression 'प्रसिद्धेभ्यः' refers not only to what is ornamented with figures of speech but also to what is known to the senses. In the same way as charm among ladies becomes striking much more than the beauty of the individual limbs, when seen separately and causes delight to the beholder, so does the suggestive sense. It will be shown later how this covers various divisions such as the idea (वस्तु), figures (अलङ्कार) and sentiments (रस) - all suggestive through the potency of the explicit (main idea). All these varieties are quite distinct from the denotative or primary meaning. Even the first variety (वस्तु ध्वनि) is distinct from the denotative (वाच्य).

Sometimes the suggestive idea will be prohibitive, where as the denotative (conventional) meaning is positive in nature e.g.

'Freely roam about, o ascetic ! That dog which your were afraid of, has been killed rcently by the ferocious lion that dwells on the bank of Godāvarī river."

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In the example given here, the conventional (explicit) meaning prohibits the action whereas the suggestive (implicit) meaning approves of the proposal eg.

"Mother-in-law lies here, fast asleep; I will be here. You shall know these before it gets dark. O traveller, don't you tumble into our beds blinded by night."

Sometimes though the conventional meaning is of the nature of a positive stand, the suggestive sense may be neither prohibition nor a positive proposal.

"Get away, I beseach you; let all the sighs and tears be mine only and not yours who have feign consideration to me."

Yet other times, though the external meaning is of the nature of a prohibition, the suggestive meaning neither prohibits nor has a positive approach.

"I beseech you, please go back. O lady, you drive away all darkness by the moonlight of your face. O disappointed lady, you cause so much harm to the journey of the wanton women seeking their own lovers."

Sometimes, the suggested meaning relates to something which is absolutely different from that with which the conventional meaning is associated. e.g.

"Whose rage is not aroused when one sees the lower lip of his beloved being hurt ? You who are habituated to smell the lotus flower with the bee inside, being indifferent to my caution, face the situation (now)."

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There have been various other ways besides these in which the suggestion with all its sub-divisions are absolutely distinct from the conventional meaning. What has been pointed out hitherto is only to lead the recipients into its nature.

The second variety of the suggestion also differs from the conventional meaning and the same will be dilated upon later.

The third variety of suggestion (Rasādi Dhvani) comes to the forefront as a result of the latent potency of the explicit. It seldom occurs as an object of direct verbal denotation and hence is differentiated from the conventional one. If it is to be deemed as an object of the explicit, it could be either due its denotation through proper names or due to the delineation of characters in a situation etc. If the first alternative is accepted, there would be hardly any possibility of the experience of sentiments etc. in the examples where proper names are not used at all. They are seldom denoted directly by their proper names. Even when proper names are employed, the enjoyment of sentiments will not be due to them as it is due to the delineation of characters in a situation (Vibhāva). The experience of sentiments etc can never be restricted by the proper name though it gets its name. In reality, we do not experience sentiments etc in all instances where proper names are employed. If there is no delineation of the characters in a proper setting, there can hardly be the experience of the

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presence of sentiments. We can have the experience of sentiments etc., only through the characters delineated in a setting no matter their names are not stated and we cannot experience by the mere use of proper names. Hence on the ground of these considerations positive and negative, the sentiments etc., are only suggested by the latent potency of the conventional meaning and in no way denoted explicitly. It is in this way, the third class of suggestion (Rasādi Dhvani) is quite different from the conventional one. All the same as would be later pointed out, the Rasādi experience will be almost simultaneous with the primary conventional meaning.

**NOTES**

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## NOTES

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# UNIT - 3

3.0 INTRODUCTION

3.1 पाठ्यभाग:

3.2 TRANSLATION

3.3 EXPLANATION

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# UNIT - 3

## 3.0 INTRODUCTION

Ānandavardhana takes the instance of the trounted episode to prove how a Rasa creates an aestotic delight when the situation (Vibhāva) is properly represented. The same delight requires Sahṛdayata i.e., to feel attained to what was been presented by the poet and that cannot be grasped by means of knowing the mere meanings of expressions with the knowledge of grammar and lexicons. However, suggestion could be grasped only though the conventional meaning, in the same way as a lamp brightness is required for seeing the objects clearly.

## 3.1 पाठ्यभागः

**कारिका - ५ काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा।**

**क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः।।५।।**

**वृत्तिः -** विविधवाच्यवाचकरचनाप्रपञ्चचारुणः काव्यस्य स एवार्थः सारभूतः। तथा चादिकवेः वाल्मीकेः सन्निहितसहचरीविरहकातरक्रौञ्चाक्रन्दजनितः शोक एव श्लोकतया परिणतः। शोको हि करुणस्थायिभावः। प्रतीयमानस्य च अन्य-भेददर्शनेऽपि रसभावमुखेनैवोपलक्षणं प्राधान्यात्।

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**कारिका - ६ सरस्वती स्वादु तदर्थवस्तु निःष्यन्दमाना महतां कवीनाम्।**

**अलोकसामान्यमभिव्यनक्ति परिस्फुरन्तं प्रतिभाविशेषम्।।६।।**

**वृत्तिः -** तत् वस्तुतत्त्वं निःष्यन्दमाना महतां कवीनां भारती अलोकसामान्यं प्रतिभाविशेषं परिस्फुरन्तमभिव्यनक्ति। येनास्मिन् अतिविचित्रकविपरम्परावाहिनि संसारे कालिदासप्रभृतयो द्वित्राः पञ्चषा वा महाकवय इति गण्यते।

इदं चापरं प्रतीयमानस्यार्थस्य सद्भावसाधनं प्रमाणम् -

**कारिका - ७ शब्दार्थशासनज्ञानमात्रेणैव न वेद्यते।**

**वेद्यते स तु काव्यार्थतत्त्वज्ञैरेव केवलम्।।७।।**

**वृत्तिः -** शब्दार्थशासनज्ञानमात्रेऽपि परैः न वेद्यते सोऽर्थो यस्मात्केवलं काव्यार्थ-तत्त्वज्ञैरेव ज्ञायते। यदि च वाच्यरुप एवासावर्थः स्यात् तद्वाच्यवाचकरुप-परिज्ञानादेव तत्प्रतीतिः स्यात्। अथ च वाच्यवाचकलक्षणमात्रकृतश्रमाणां काव्य-तत्त्वार्थभावनाविमुखानां स्वरश्रुत्याविलक्षणमिवाऽप्रगीतानां गन्धर्वलक्षणविदाम-गोचर एवासावर्थः।

एवं वाचाव्यतिरेकिणो व्यङ्ग्यस्य सद्भावं प्रतिपाद्य प्राधान्यं तस्यैवेति दर्शयति -

**कारिका - ८ सोऽर्थस्तद्व्यक्ति सामार्थ्ययोगी शब्दश्च कश्चन।**

**यत्नतः प्रत्यभिज्ञेयौ तौ शब्दार्थौ महाकवेः।।८।।**

**वृत्तिः -** स व्यङ्ग्योऽर्थः तद्व्यक्ति सामर्थ्ययोगी शब्दश्च कश्चन न सर्वः, तावेव शब्दार्थौ महाकवेः प्रत्यभिज्ञेयौ। व्यङ्ग्यव्यञ्जकाभ्यामेव हि सुप्रयुक्ताभ्यां महाकवित्वलाभो महाकवीनां न वाच्यवाचकरचनामात्रेण।

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इदानीं व्यङ्ग्यव्यञ्जकयोः प्राधान्येऽपि यद्वाच्यवाचकावेव प्रथमं उपाददते कवयस्तदपि युक्तमेवेत्याह -

**आलोकार्थी यथा दीपशिखयां यत्नवाञ्जनः।**

**तदुपायतया तद्वदर्थे वाच्ये तदादृतः।।**

यथा ह्यालोकार्थी सन्नपि दीपशिखायां यत्नवाञ्जनो भवति तदुपायतया। न हि दीपशिखामन्तरेणालोकः सम्भवति। तद्वत् व्यङ्ग्यमर्थं प्रत्यादृत्तो जनो वाच्येऽर्थे यत्नवान् भवति। अनेन प्रतिपादकस्य कवेः व्यङ्ग्यमर्थं प्रति व्यापारो दर्शितः।

प्रतिपाद्यस्यापि तं दर्शयितुमाह -

**कारिका - १० यथा पदार्थद्वारेण वाक्यार्थः सम्प्रतीयते।**

**वाच्यार्थपूर्विका तद्वत् प्रतिपत्तव्य वस्तुनः।।१०।।**

**वृत्तिः -** यथा हि पदार्थद्वारेण वाक्यार्थावगमः तथा वाच्यार्थप्रतीतिपूर्विका व्यङ्ग्यस्यार्थस्य प्रतिपत्तिः।

इदानीं वाच्यार्थप्रतीतिपूर्विकत्वेऽपि तत्प्रतीतेः व्यङ्ग्यस्यार्थस्य प्राधान्यं यथा न व्यालुप्येत तथा दर्शयति -

**कारिका - ११ स्वसामर्थ्यवशेनैव वाक्यार्थं प्रथयन्नपि।**

**यथा व्यापारनिष्पत्तौ पदार्थो न विभाव्यते।।११।।**

यथा स्वसामर्थ्यवशेनैव वाक्यार्थं प्रकाशयन्नपि पदार्थो व्यापारनिष्पत्तौ न विभाव्यते विभक्ततया -

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तद्वत्सचेतसां सोऽर्थो वाच्यार्थविमुखात्मनाम्।

बुद्धौ तत्त्वार्थदर्शिन्या झटित्येवावभासते।।१२।।

यत्रावभासते।

एवं वाच्यव्यतिरेकिणो व्यङ्ग्यस्यार्थस्य सद्भावं प्रतिपाद्य प्रकृत उपयोजयन् आह -

यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ।

व्यङ्क्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः।।१३।।

यत्रार्थो वाच्यविशेषः वाचकविशेषः शब्दो वा तमर्थं व्यङ्क्त, स काव्यविशेषो ध्वनिरिति। अनेन वाच्यवाचकचारुत्वहेतुभ्य उपमादिभ्योऽनुप्रासादिभ्यश्च विभक्त एव ध्वनेर्विषय इति दर्शितम्। यदपि अयुक्तम् - प्रसिद्धप्रस्थानातिक्रमिणो मार्गस्य काव्यत्वहानेः ध्वनिर्नास्ति, इति, तदप्ययुक्तम्। यतो लक्षणकृतामेव स केवलं न प्रसिद्धः, लक्ष्ये तु परीक्ष्यमाणे स एव सहृदयहृदयाह्लादकारि काव्यतत्त्वम्। ततोऽन्यच्चित्रमेवेत्यग्रे दर्शयिष्यामः।

## 3.2 TRANSLATION

**कारिका -.५** That meaning (Rasadhvani) alone is the soul of poetry. This is quite evident from the very incident of the first poet's (Vālmīki's) grief (शोक) which became evoked (in him) due to the wailing of the separated Krauñca bird (from its male mate drenched in pool of blood), which struck the inner core of the sage so as to present the flow of poetry. (5)

**वृत्तिः -** That sense alone forms the quintessence of a poetic composition which becomes increasedly charming because

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of the combination of varied and uncommon primary explicit meaning (वाच्यः), expressions (वाचकाः) and skilful arrangement (रचना). It is for this reson, the grief of the first poet - Vālmiki on hearing the wailings of the female Krauñca bird, due to its separation from its male mate hit mortally by the cruel hunter, became transformed into Ślōka. Sorrow (शोक) is the abiding emotion (स्थायिभाव) which stands as the sentiment of pathos. It will be as pointed out earlier, is of the nature of suggestion. No doubt the suggested sense has many sub-divisions. But the reference to the soul of poetry such as Rasa, Bhāva etc. is proper because they form the extended acceptation by which a part may be named for the whole.

**कारिका - ६** The speech of the celebrated poets revealing a theme infused with suggestion would certainly bring forth the striking and inspiring extra-ordinary genius in them and the same is uncommon yet brilliant. (6)

**वृत्तिः -** The speech of the celebrated poets manifests such subjects which are replete with the said meaning and brings out vividly the special genius in them. Hence it is held that there have been countless number of poets who have contributed and are yet contributing to enrich the poetic world. Still only two or three or at the most five or six among them such as Kālidāsa are counted upon as celebrated poets.

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कारिका - ७ There is another proof for establising the prevalence and significance of the suggested meaning :

That meaning cannot be comprehended by the mere knowledge of the rules of grammar (word and sense) but can be realised only by those who have understood the real significance of poetry. (7)

The significance of the suggested meaning can be understood not by a mere knowledge of grammar and lexicons which would give us the mere meaning of words. But it could be grasped only by those sensitive critics who have a genuine insight into the true nature of poetry. Supposing, this suggestive meaning is of the same nature of conventional meaning, that could have been grasped by a knowledge of the nature of conventional meanings (वाच्यार्थ) and expressions (वाचक). But it is not so. The suggested meaning is beyond the purview of persons who have been proficient in the science of meanings and words without any aesthetic taste to comprehend the intrinsic significance of poetic composition, which may much resemble the notes and tones of music which could be appreciated only by musicians and not by the musicologists.

Having thus established the prevalence of the suggested meaning as being different from the conventional one, its supremacy will be shown in the following way :

कारिका - ८ That sense and that uncommon word which has

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the potency of conveying it, ony those two should be marked carefully by the celebrated poets.

"That sense" refers to the suggested meaning and that "uncommon word" etc. brings forth the idea that it is not any word and every word found in grammar and lexicon but only 'that' word and 'that' meaning which are suggestive must be carefully noted down by the celebrated poets. Because, their gradation is determined by the effective use of suggested meanings and suggestive expressions and not at all by using conventional meanings (वाच्यार्थ) and expressions (वाचक).

It is noted below that poets are free and justifiably so in making use of the conventional meaning and conventional word though the suggsted meaning and suggestive word are more charming.

**कारिका - ९** In the same manner as a man intent upon seeing an object in darkness, puts forth his efforts towards fetching a lamp owing to its being a means to realise his goal (of seing the object) one who is very much interested in the suggested meaning would at the outset direct his effort towards (understanding) the conventional meaning. (9)

A man may be in fine intent upon only seeing the object. In order to achieve it in darkness he would certainly direct his attempt in fetching light because that becomes the

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means to serve his goal. For light is absolutely necessary and lamp that would supply it is also needed. In the same way, a receptive man who intends enjoying the suggested meaning would first attempt at knowing the conventional meaning. This shows how a keen poet would work hard in employing suggested meaning.

This in fact applies equally well to the recipient.

कारिका - १० Just as the full meaning of a sentence can become grasped through the meaning of individual words, the knowledge of that suggested meaning can be comprehended only through the medium of the expressed meaning. (10)

The full meaning of a sentence could be known only through the medium of word and its meaning. In the same way, the knowledge of the suggested meaning too through the instrumentality of conventioal meaning.

It may be that the knowledge of the suggested meaning is preceded by the knowledge of the conventional meaning. But the importance and superiority of the former can never be underrated.

कारिका - ११ Though by its own potency, the word - "import" becomes responsible for the "sentence - import" and just as it disappears when once its purpose is served. (11)

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It is a fact that "word - import" itself makes one to know "sentence import" through its own potency. But at the same time, it shows itself as distinct from the "sentence - import" when once the latter has been conveyed.

कारिका - १२ So also the suggested meaning flashes across the connoisseurs' mind when they turn away from the conventional meaning. (12)

So far, the existence of suggesting meaning distinct from the exprssed has been presented. Now the same is made use of in a definition and it is said -

कारिका - १३ That kind of poetry in which the conventional meaning or the conventional word renders its meaning subordinate and suggests the intended or implied meaning, is termed "Dhvani" or "suggestive poetry" by the learned people.

वृत्तिः - That type of poetry in which the conventional meaning and the conventioal word, making their own meaning subordinate, suggests only the implicit meaning, is called "Dhvani" or "suggestive poetry". The scope of suggestive poetry is absolutely different from that of the elements of charm in the expressed meaning, such as the figure of speech, simile etc. and from that of the

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elements of charm in distinctive word such as the figure of alliteration etc.

The antagonists had challenged that "Dhvani does not exist; for a species of poetry opposed to all well-known canons will necessarily cease to be poetry", is baseless. The reason adduced is that it is not known only to writers on poetics but not to the poets, which fact comes to be realised if one were to go through the best specimens of literature. "Dhvani" alone would certainy emerge as the most intrinsic principle of poetry causing delight to all sensitive critics. We shall demonstrate subsequently that all else is only Citrakāvya.

## 3.3 EXPLANATION

In the history of Sanskrit literature, one hardly meets anything like a marked antipathy against critics or against poets. Poesy reveals herself only to him who understands as the Ṛgvēdic hymn points out :

उत त्वः पश्यन्नददर्श वाचं उत त्वः श्रृण्वन्न श्रृणोत्येनाम् etc. VII.ii.23-24

Here it is not the critic that eulogises the poet but the poet heaps laudations on the critic. Seasoned poets are seasoned critics. Vālmīki is regarded as the first genuine poet. It was he who pointed out to the world the guidelines on which poetry should traverse and also showed how to

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appreciate poetry and to know the fundamentals of Indian poetry. It is well said that in Vālmīki the creative artist and the art - critie were rolled up and harmoniously blended into one. An enchanting poem emerges spontaneously from the pathos-filled heart and being wonderstruck at it, he pauses for a while and appreciates the verse. No wonder Bhaṭṭatauta says, 'नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः'. The creative aspect of Vālmīki's genius performed the work of critical aspect. This Śoka-Śloka equation has played a wonderful role in the history of Indian literary criticism, having become a source of inspiration. This equation invited the attention of Kālidāsa who defended in totality a harmonious blend of the two phases of art namely, creation and criticism as is revealed in the following line;

निषादविद्धाण्डजदर्शनोत्थः श्लोकत्वामापद्यत यस्य शोकः

Abhinava in his Locana records how Rasa gets evoked. (Raghuvamsa XIV. 70b.)

शब्दसमर्प्यमाणहृदयसंवादसुन्दरविभावानुभावसमुदितप्राङ्निविष्ट रत्यादिवासनानुरागसुकुमारसंविदानन्दचर्वणव्यापारसनीयरूपो रसः - p. 18. Ānandavardhana has used the Krauñca episode to substantiate his view that Rasadhvani is the very soul of poetry. He states 'शोको हि करुणस्थायिभावः'. The sage Vālmīki experiences Karuṇa Rasa as an outcome of the total attainment of the situation. He had seen the Krauñca couple enjoying conjugal union and their enjoyment suddenly ceased when a cruel hunter shot an arrow at the birds. The male Krauñca bird fell down rolling in the pool of blood, whereafter the female

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Krauñca bird began wailing not being able to put up with the pangs of separation.

The bird which became killed forms the Ālambana Vibhāva and the same rolling in the pool of blood forms the Uddīpana Vibhāva. The wailing of the female Krauñca bird becomes the Anubhāva. In this way the Śōka of the sage raises itself to the level of Karuṇa Rasa in his experience and later it obtains the form of a Śloka. Ānandavardhana has not tried to explain how Śoka (pathos) became Śloka which is enjoyable and by what power of intutive imagination was the painful feeling transformed itself into pure bliss that could be enjoyed by both the poet and the critic. It is Abhinavagupta who describes the manner of realizing the sentiments in general. "The sensation of emotion of grief is actual, personal, individual and painful. The sentiment of pathos is ideal, generic, universal and pleasurable. This change from the actual to the ideal is effected by the universal sympathy of the percipient with the emotional experiences of the individual. When Vālmiki beheld the affliction of the bird, the pathetic sentiment which was latently remaining in him became awakened by his sympathy. As a result, he felt oneness with that afflicted bird to such an extent that he became unconscious of the individual aspect of emotional experience and realised it only in its universal aspect. It is in this way the painful emotion of the bird was transformed to the soul of the sage and became converted into pathetic sentiment and was enjoyed by him in the form of absolute bliss. It was this

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infinite joy realised by the abundant sympathy of the sage-poet that flooded his heart and expressed itself in the form of a Śloka. Abhinavagupta in his Locana brings out the idea in a beautiful way : स एव तथाभूतविभावतदुत्थाक्रन्दाद्यनुभावचर्वणया हृदयसंवादतन्मयीभवनक्रमादास्वाद्यमानतां प्रतिपन्नः करुणरसरुपतां लौकिकशोकव्यतिरिक्तां स्वचित्तवृत्तिसमास्वाद्यसारां प्रतिपन्नो रसः परिपूर्णकुम्भोच्छलनवच्चित्तवृत्तिनिःस्पन्दस्वभाववाग्विलापादिसमयानपेक्षत्वेऽपि चित्तवृत्तिव्यञ्जकत्वादिनयेनाकृतकतयैव आवेशवशात् समुचितच्छन्दोवृत्तादिनियन्त्रितश्लोकरुपतां प्राप्तः मानिषादेत्यादि। न तु मुनेः शोक इति मन्तव्यम्। एवं हि सति तद्दुःखेन सोऽपि दुःखित इति कृत्वा रसस्यात्मतेति निरवकाशं भवेत्। Locana, p. 31.

One gets perplexed the way in which Ānandavardhana refers to the 'soul' of poetry. In the beginning, he categorically stated, "काव्यस्यात्मा ध्वनिः". In the Kārikas he seems to have held that Rasādidhvani is the soul of poetry. We know that Dhvani according to him is of three kinds and that they are Vastu Dhvani, Alaṅkāra Dhvani and Rasadhvani or Rasādi. He seems to have held the opinion that Rasādi is the major form and it represents the other two forms etc. Hence all the three form the soul of poetry. Abhinavagupta taking into account the Krauñca episode feels that Rasādi alone forms the 'soul' of poetry.

The seventh Kārikā brings out yet in another way different from the one stated in the Kārikā प्रतीयमानं (4), the idea that the suggested sense and the expressed sense are distinct from one another depending upon the equipment of that is absolutely necessary on the part of the recipient in

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understanding them. Whereas the expressed sense could be comprehended by a reader easily, the suggested sense requires special calibre to catch up with it when it flashes across. One may be well versed in theoretical aspect of music, one being a musicologist. But only a musician will be able to know the subtle nture of Svara, Śrutis, since he knows the practical implication of technical and practical knowledge of music. Very similarly, a person proficient in grammar and lexicon need not necessarily be a connoisseur in understanding and enjoying the suggestive poetry. Since suggestive sense is highly significant, it requires only a Sahṛdaya to recognise it and enjoy the same. Who is a Sahṛdaya?

"Sahṛdaya" to borrow the words of late M.M. Kuppaswamy Sastri, "are critics whose arts are attuned to the work of art and this attunement is the result of a certain kind of discipline and the discipline involves constant study and constant appreciation or criticism and constantly moving in an atmosphere favourable for the growth of genuine literature."

येषां काव्यानुशीलनाभ्यासवशाद् विशदीभूते मनोमुकुरे वर्णनीय तन्मयी भवनयोग्यता ते स्वहृदयसंवादभावः सहृदयाः - Locana. p. 13.

In order to clear the doubt that may arise on reading the text that the method employed by the poet in using the expressive word and the expressed meaning, makes one feel that they are predominant because they are understood first, the Kārikā आलोकार्थी removes such possible doubt. Just

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because the expressed word and expressed meaning are understood first, they cease to be predominant. They are not the real goal of the recipient. They form only means and not the end by themselves. The real goal is to recognise the suggestivity of the word contributing to suggestive poetry. The analogy of a lamp given in the Kārikā and Vṛtti as well prove the point on hand.

The words 'सूरिभि कथितः' here refers to the grammarians who are deemed to be the foremost among scholars since study of grammar is fundamental to the study of every lore (Śāstra). Their theory of Sphoṭa has been the basis for the theory of Dhvani as formulated by Ānandavardhana. Sphoṭa is an eternal indivisible entity like the soul which when revealed by the sounds, gives as the idea of the object. The Sphoṭa manifests by the experience of the last sound of a word together with the impression left of the experiencer of the previous sound. For, if it is held that it gets manifested by the individual sounds one will be enough, and the others have no purpose to serve. According to Naiyāyikas, all sounds last only for two moments "शब्द - ज्ञानकर्मणां द्विक्षणावस्थायित्वम्" and hence all the sounds in a word produce it, and there cannot be 'समुदाय' (sounds combined). Vākyasphōṭa which enables one to comprehend to complete idea is the real seat of signification. The utterance of the sounds that manifest Śabda or Sphoṭa is called Dhvani.

In the definition of Dhvani given by Ānandavardhana the words अर्थ and शब्द denote the conventional meaning and

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conventional word. These two would be giving up their expressed meaning and words become suggestors. If the 'artha' (expressed meaning) were to be mainly suggestive, the word denoting it would be suggestive helping it. Even so if the word is suggestive, the artha becoming suggestive would help it. It is for this reason it is held that both artha and word co-operate in the operation of suggestion. Abhinavagupta brings out this idea in the Locana. - तेन समयापेक्षा वाच्यावगमशक्तिः अभिधाशक्तिः। तदन्यथानुपपत्तिसहायार्थावबोधन-शक्तिः तात्पर्यशक्तिः। मुख्यार्थबाधादिसहकार्यपेक्षार्थप्रतिभासनशक्तिः लक्षणाशक्तिः। तच्छक्तित्रयोपजनितार्थावगममूलजाततत्प्रतिभापवित्रितप्रतिपत्तृप्रतिभासहायार्थद्यो-तनशक्तिः ध्वननव्यापारः। Locana. p. 21.

The definition brings out certain important factors to remember. It presents the fundamental idea that the aspect of Dhvani is totally distinct from Upamāna (Arthālaṅkārās) and Anuprāsa (Śabdālaṅkāras) etc. which serve as elements of providing charmingness to poetry as the name Alaṅkāra denotes. It counteracts the view that Dhvani cannot claim to be well within the purview of Kāvya. The earlier Alaṅkāra works may not have mentioned it by name. But the poets have brought out in their works the salient features of Dhvani. It also brings out the truth that it cannot be subsumed in all or any of the Alaṅkāras. Dhvani depends upon the relation that subsists between the suggestive and the suggested. Where as the Alaṅkāras depend upon the relation of the expressor and the expressed, Alaṅkāras become subservient to Dhvani.

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## NOTES

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# UNIT - 4

4.1 पाठ्यभागः - ध्वनिः - अलंकाराः

4.2 TRANSLATION

4.3 EXPLANATION

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# UNIT - 4

## 4.1 पाठ्यभागः - ध्वनिः - अलंकाराः

यदप्ययुक्तम् - कामनीयकमनतिवर्तमानस्य तस्योक्तालङ्कारादिप्रकारेषु अन्तर्भाव इति तदप्यसमीचीनम्, यतो वाच्यवाचकमात्राश्रयिणि प्रस्थाने व्यङ्ग्यव्यञ्जकसमाश्रयेण व्यवस्थितस्य ध्वनेः कथमन्तर्भावः। वाच्यवाचक-चारुत्वहेतवो हि तस्याङ्गभूताः न तु तदेकरुपा एवेति प्रतिपादयिष्यमाणत्वात्।

परिकरश्लोकश्चात्र -

व्यङ्ग्यव्यञ्जकसम्बन्धनिबन्धनतया ध्वनेः।
वाच्यवाचकचारुत्वहेत्वन्तः पातिता कुतः।।

ननु यत्र प्रतीयमानस्यार्थस्य वैशद्येनाप्रतीतिः स नाम मा भूद्ध्वनेः विषयः। यत्र तु तत्प्रतीतिरस्ति, यथा समासोक्ति - आक्षेप - अनुक्तनिमित्त - विशेषोक्त - पर्यायोक्त - अपह्नुति - दीपक - सङ्करालङ्कारादौ, तत्र ध्वनेरन्तर्भावो भविष्यतीत्यादि निराकर्तुं अभिहितम् - उपसर्जनीकृतस्वार्थौ इति। अर्थो गुणीकृतात्मा, गुणीकृताभिधेयः शब्दो वा यत्र अर्थान्तरमभिव्यनक्ति स ध्वनिरिति। तेषु कथं तस्यान्तर्भावः। व्यङ्ग्यप्राधान्ये हि ध्वनिः। न च एतत् समासोक्त्यादिषु अस्ति।

समासोक्तौ तावत् -

उपोढरागेण विलोलतारकं तथा गृहीतं शशिना निशामुखम्।
यथा समस्तं तिमिरांशुकं तया पुरोऽपि रागाद्गलितं न लक्षितम्।।

इत्यादौ व्यङ्ग्येनानुगतं वाच्यमेव प्राधान्येन प्रतीयते, समारोपित-नायिकानायकव्यवहारयोः निशाशशिनोरेव वाक्यार्थत्वात्।

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आक्षेपेऽपि व्यङ्ग्यविशेषाक्षेपिणो वाच्यस्यैव चारुत्वं प्राधान्येन वाक्यार्थ- आक्षेपोक्तिसामर्थ्यादेव ज्ञायते। तथा हि तत्र शब्दोपारूढरुपो विशेषाभिधानेच्छया प्रतिषेधरुपो य आक्षेपः स एव व्यङ्ग्यविशेषं आक्षिपन् मुख्यं काव्यशरीरम्। चारुत्वोत्कर्षनिबन्धना हि वाच्यव्यङ्ग्ययोः प्राधान्यविवक्षा। यथा -

अनुरागवती सन्ध्या दिवसस्तत्पुरः सरः।

अहो दैवगतिश्चित्रा तथापि न समागमः।।

अत्र सत्यामपि व्यङ्ग्यप्रतीतौ वाच्यस्यैव चारुत्वमुत्कर्षवदिति तस्यैव प्राधान्यविवक्षा।

यथा च दीपकापह्नुत्यादौ व्यङ्ग्यत्वेनोपमायाः प्रतीतावपि प्राधान्येन अविवक्षितत्वान्न तया व्यपदेशस्तद्वदत्रापि द्रष्टव्यम्। अनुक्तनिमित्तायामपि विशेषोक्तौ -

अहूतोऽपि सहायैरेमीत्युक्त्वा विमुक्तनिद्रोऽपि।

गन्तुमना अपि पथिकः सङ्कोचं नैव शिथिलयति।।

इत्यादौ व्यङ्ग्यस्य प्रकरणसामर्थ्यात्प्रतीतिमात्रम्। न तु तत्प्रतीतिनिमित्ता काचिच्चारुत्वनिष्पत्तिरिति न प्राधान्यम्। पर्यायोक्तेऽपि यदि प्राधान्येन व्यङ्ग्यत्वं तद्भवतु नाम तस्य ध्वनौ अन्तर्भावः। न तु ध्वनेः तत्रान्तर्भावः। तस्य महाविषयत्वेन अङ्गित्वेन च प्रतिपिपादयिष्यमाणत्वात्। न पुनः पर्योयोक्त भामहोदाहृतसदृशे व्यङ्ग्यस्यैव प्राधान्यम्। वाच्यस्य तत्रोपसर्जनीभावेनावि- वक्षितत्त्वात्। अपह्नुतिदीपकयोः पुनर्वाच्यस्य प्राधान्यं व्यङ्ग्यस्यानुयायित्वं- प्रसिद्धमेव। संकरालंकारेऽपि यदालंकारोऽलंकारान्तरच्छायामनुगृह्णाति, तदा व्यङ्ग्यस्य प्राधान्येनाविवक्षितत्वात् न ध्वनिविषयत्वम्। अलंकारद्वयसंभावनायां तु वाच्यव्यङ्ग्ययोः समं प्राधान्यम्। अथ वाच्योपसर्जनीभावेन व्यङ्ग्यस्य तत्रापि व्यवस्थानं तदा सोऽपि ध्वनिविषयोऽस्तु न तु स एव ध्वनिरिति वक्तुं शक्यम्। पर्यायोक्तनिर्दिष्टन्यायात्। अपि च सङ्करालङ्कारस्य क्व चित् सङ्करोक्तिरेव ध्वनिसम्भावनां निराकरोति।

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अप्रस्तुतप्रशंसायामपि यदा सामान्यविशेषभावात् निमित्तनिमित्तिभावाद्वा अभिधीयमानस्य अप्रस्तुतस्य प्रतीयमानेन प्रस्तुतेनाभिसम्बन्धः तदा अभिधीयमानप्रतीयमानयोः सममेव प्राधान्यम्। यदा तावत् सामान्यस्य अप्रस्तुतस्य अभिधीयमानस्य प्राकरणिकेन विशेषेण प्रतीयमानेन सम्बन्धः तदा विशेषप्रतीतौ सत्यामपि प्राधान्येन तस्य सामान्येन अविनाभावात् सामान्यस्यापि प्राधान्यम्। यदापि विशेषस्य सामान्यनिष्ठत्वं तदापि सामान्यस्य प्राधान्ये सामान्ये सर्वविशेषाणां अन्तर्भावात् विशेषस्यापि प्राधान्यम्। निमित्तनिमित्तिभावे चायमेव न्यायः। यदा तु सारुप्यमात्रवशेन अप्रस्तुतप्रशंसायां अप्रकृतप्रकृतयोः सम्बन्धः तदापि अप्रस्तुतस्य सरुपस्य अभिधीयमानस्य प्राधान्येन अविवक्षायां ध्वनौ एवान्तर्भावः। इतरथा तु अलङ्कारान्तरत्वमेव। तदयमत्र संक्षेपः -

१ व्यङ्ग्यस्य यत्राप्राधान्यं वाच्यमात्रानुयायिनः।
समासोक्त्यादयस्तत्र वाच्यालङ्कृतयः स्फुटाः।।

२ व्यङ्ग्यस्य प्रतिभामात्रे वाच्यार्थानुगमेऽपि वा।
न ध्वनिर्यत्र वा तस्य प्राधान्यं न प्रतीयते।।

३ तत्परावेव शब्दार्थौ यत्र व्यङ्ग्यं प्रति स्थितौ।
ध्वनेः स एव विषयो मन्तव्यः सङ्करोज्झितः।।

तस्मात् न ध्वनेः अन्यत्र अन्तर्भावः।

इतश्च नान्तर्भावः, यतः काव्यविशेषोऽङ्गी ध्वनिरिति कथितः। तस्य पुनरङ्गानि। अंलकारा गुणा वृत्तयश्चेति प्रतिपादयिष्यन्ते। न चावयव एव पृथग्भूतोऽवयवीति प्रसिद्धः। अपृथग्भावे तु तदङ्गत्वं तस्य न तु तत्त्वमेव। यत्रापि वा तत्त्वं तत्रापि ध्वनेः महाविषयत्वात् न तन्निष्ठत्वमेव।

सूरिभिः कथित - इति विद्वदुपज्ञेयमुक्तिः, न तु यथा कथञ्चित् प्रवृत्तेति प्रतिपाद्यते। प्रथमे हि विद्वांसो वैयाकरणाः व्याकरणमूलत्वात् सर्वविद्यानाम्। ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति। तथैव अन्यैः तन्मतानुसारिभिः

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सूरिभिः काव्यतत्त्वार्थदर्शिभिः वाच्यवाचकसम्मिश्रः शब्दात्मा काव्यं इति व्यपदेश्यो व्यञ्जकत्वसाम्यात् ध्वनिरित्युक्तः। न चैवं विधस्य ध्वनेः वक्ष्यमाणप्रभेद तद्भेदसङ्कलनया महाविषयस्य यत्प्रकाशनं तदप्रसिद्धालङ्कारविशेषमात्र प्रतिपादनेन तुल्यमिति तद्भावितचेतसां युक्त एव संरम्भः। न च तेषु कथंचित् ईर्ष्यया कलुषितशेमुषीकत्वमाविष्करणीयम्।

तदेवं ध्वनेः तावदभाववादिनः प्रत्युक्ताः। अस्ति ध्वनिः।

स चासौ अविवक्षितवाच्यो विवक्षितात्यपरवाच्यश्चेति द्विविधः सामान्येन तत्राद्यस्योदाहरणं -

सुवर्णपुष्पां पृथिवीं चिन्वन्ति पुरुषास्त्रयः।

शूरश्च कृतविद्यश्च यश्च जानाति सेवितुम्।।

द्वितीयस्यापि -

शिखरिणि क्वनु नाम कियच्चिरं किमभिधानमसौ अकरोत्तपः।

तरुणि येन तवाधरपाटलं दशति बिम्बफलं शुकशावकः।।

## 4.2 TRANSLATION

There is one objection here : "Dhvani is not different from a hitherto accepted source of charm and hence it should be brought under the causes of charm enumerated." Ānandavardana emphatically says, it is fallacious. How can there be any possibility of suggestion which is based on the relation of the suggested sense to the suggesting word, be ever included in a theory which is dependent on the relation of only the conventional meaning to the conventional word?

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It will be stated later that the sources of charm in conventional meanings and words can only be subordinate and can never be identical with it.

There is a reminding verse to that effect.

"Suggestion, is governed by the relation between the suggested and the suggester. How can it be included in the source of beauty found in the expressed and the expression."

It may be contended that Dhvani need not be brought under those Alaṅkāras where there is no possibility of suggested sense, having no function of suggestion wherein the relation of the suggested and the suggested is involved. All the same it may be subsumed in those Alaṅkārās such as Samāsokti, Ākṣepa, Anuktanimitta, Viśeṣokti, Paryāyokta, Apahnuti, Dīpaka, Saṅkara etc, in which Alaṅkārās there is an element of suggested meaning. This contention is refuted on the ground of the adjective used, "उपसर्जनीकृतस्वार्थौ" while stating the definition of Dhvani. Ānandavardhana authoritatively declares, that suggestion becomes possible only when the suggested element is absolutely prominent. This is not so in समासोक्ति (condensed metaphor) and the like.

In Samāsokti,

[यत्रोक्ते गम्यतेऽन्योऽर्थस्तत्समानविशेषणः ।

स समासोक्तिरुद्दिष्टा संक्षिप्तार्थतया यथा ।। काव्यादर्शः, II.79]

(with reference to twi-light)

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"The twi-light with twinkling stars became brightened by the moon glowing red suddently so that the whole mass of darkness vanishing in the east due to brightness was not noticed at all."

With reference to the lady.

"The heroine's face with its bright pupils was kissed by the hero overcome by passion with such intense love that the black garment which she had put on slipped away even in the very front was not at all noticed due to intense love.

It is the explicit meaning which alone remains prominent and the suggested meaning serves only as subservient to it. In this stanza the main purport is the description of the night and the moon over which the disposition of a heroine and of a hero are ascribed to them. That is secondary only.

In Ākṣepa also the definition of which runs as,

प्रतिषेध इवेष्टस्य यो विशेषाभिधित्सया।

आक्षेप इति ते सन्तः शंसन्ति द्विविधं यथा।।

[काव्यालङ्कारः, II - 68]

one notices charm in the conventional idea than in the particular idea which it implies. The name of the Alaṅkāra itself points out that the conventional idea is much more important than the suggested. In this figure, the chief prominent element is the very function of hinting at and it

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will be having the characteristic repudiation conveying some special idea. The same will be expressed openly in many words, despite its hinting at the suggested idea. Which of the two expressed and suggested, is expected be more significant would be known only by determining the nature of excellent charm found in both. e.g.

Twilight is full of love and the day follows her face to face. Alas! what is ordained by decree of fate is that they never meet!

There is no doubt a suggested idea but the expressed meaning is much more charming and hence that forms the intended primary meaning.

In figures like Dīpaka and Apahnuti although one comes across a suggested simile, we never call them by that name because the expressed aspects in them are felt to be much more significant, so also in Ākṣepa, the very same consideration should be kept in mind. The same principle governs Anuktinimitta Viśeṣokti, where the cause is not given but only the effect.

"The friends are beckoning him from outside, he replies to them from inside, 'I am coming'. His sleep has vanished. But still the traveller rolls on the bed in laziness, though he is inclined to go."

In such instances as this, it is only the context that fetches the suggested meaning and hardly any charm is experienced in them, suggested idea is not at all important.

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In Paryāyokta [पर्यायोक्तं यदन्येन प्रकारेणाभिधीयते], if the implied idea were to be all-important, without any hesitation, it could be brought under suggestion but suggestion will not be included into it. Because the domain of suggestion is far wider and so also its importance greater. In this Alaṅkārā we do not come across any special importance associated with the suggested idea, since the expressed meaning is not meant to be secondary.

Apahnuti and Dīpaka in which simile is implied have only the primary meaning important and the suggsted meaning forms subservient to it.

In Śaṅkara (Saṃsṛṣṭi as it is called sometimes) where one Alaṅkāra supports the charm of another Alaṅkāra, it does not come under the purview of Dhvani because the suggested meaning is no longer meant to be dominant.

If there were possibility of two Alaṅkārās, both the expressed and the implied are equal in prominence. If in any example, the expressed is secondary and the suggested has predominance, it might be included in suggestion. But all the same it cannot be equated with suggestion. The rationale that was adopted in respect of Paryāyokta holds good here also. The very name 'Śaṅkara' forbids one in imagining that it could be equated with suggestion.

In the figure अप्रस्तुतप्रशंसा if the non-contextual expressed idea as the suggested contextual idea are related to each other either as universal and particular or cause and

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effect the expressed and the suggested obtain equal importance. That is, if the non-contextual expressed idea is a universal and it is related to the suggested contextual idea, which is a particular, the universal itself gets the same importance as its relationship with the particular is inseparable one. In the same way, when the non-contextual particular is related to the contextual universal, though there is importance accruing to the universal by its sheer applicability, the particulars are experienced by the universal. The same reasoning holds good to examples where the conventionl and the suggsted are related to each other as cause and effect. Even in अप्रस्तुतप्रशंसा where the association is of similarity if the non-contextual expressed idea having similarity is not meant to be primarily important, it comes under the domain of suggestion. If it is meant to be, it will remain as one of the figures.

The following reminding verses summerise the idea:

If we notice that the suggested meaning is not important and remains secondary to the expressed, we should understand that such examples are only to be reckoned as figure of speech like Samāsokti.

If in places we have a glimpse of the suggested, or the suggested remaining a second fiddle to the expressed meaning, or if its primary significance cannot be easily experienced, it should not be deemed suggestive poetry.

If we come to know that both the word and meaning

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are in the main devoted to suggest, such examples should be considered as genuine instances of suggestive poetry with all certainty.

Thus the suggestion cannot be brought under other heads.

There is yet another reason for arguing that it cannot be subsumed is the declaration that it is only the fullfledged species of poetry which could be named Dhvani. The limbs of poetry as would be explained subsequently, are figures of speech, qualities (Guṇas) and varieties of diction (वृत्तयः). The limbs cannot be thought of as body. When we consider them together, it will be a part of the whole but never identical with the whole. Even granting that identity may be possible in some of the instances, suggestive poetry cannot be deemed as conditioned by its limbs stated above, since Dhvani is quite extensive.

The expression "सूरिभि कथितः" brings forth the idea that this name was first given by the learned only and that it has not emerged somehow. The supreme among the learned are grammarians for, grammar is at the very root of all studies. It is only they who designate the articulate letters by the term Dhvani. Since the aspect of suggestion is common to both, the word and its meaning, its essential verbal potency and also poetry have all been named Dhvani by other learned people who have a deeper insight into the fundamental essence of poetry and who closely follow the principles laid down by grammarians. This theory of

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Dhvani being very comprehensive can never be deemed to be on equal status with the specific figures of speech. It is in this way that the theorists of Dhvani have profound enthusiasm to speak of the suggestion. No one need brand such enthusiasts as wanting in the balance of mind. Thus that suggestion does not exist have been repudiated. Suggestion does exist.

In broader terms it is classified into two, namely; अविवक्षितवाच्य (unintended literal import) and (intended but further extending literal import) विवक्षितान्यपरवाच्य। (to borrow the words of Mr. K.K. Moorthy)

The following is an example of अविवक्षितवाच्य.

"Three men will collect flowers of gold out of the earth. The courageous, the learned and he who knows how to serve."

The following is an example of विवक्षितान्यपरवाच्य -

"On which mountain and for how long a time did this young parrot perform penance and what might be the name of the penance ? For, this young parrot has been chewing the limb or fruit which is as red as your lips one."

## 4.3 EXPLANATION

The definition of Dhvani as given by Ānandavardhana, if understood properly gives rise to certain important points.

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The domain of Dhvani is much vast and stands in destinction from the Alaṅkārās, such as Upamā etc. and from the Śabdālaṅkārās too for, these two namely, Arthālaṅkārās and Śabdālaṅkārās are only employed as factors to increase the charm of the expressed sense and expressions. As expatiated earlier, the position of Dhvani in the field of Alaṅkārāśāstra, though happens to be obscure, the great poets have explored suggestive aspects of the words and sense and have freely employed them in their works which indeed have been laid under contribution by the protagonists of Dhvani theory. Further that Dhvani can never be subsumed in any of the former, is based on the relation of the suggester and the suggested whereas the latter depend upon a different relation of the expressor and the expressed. Dhvani is a prominent suggested sense but the others are subservient to it.

But the Antagonists of the Dhvani theory argue that Dhvani may be included in such Alaṅkārās as are known to have some element of the suggested sense such as Samāsokti, Ākṣepa, Anuktanimitta, Viśeṣokti, Paryāyokta etc. But it must be remembered that the Alaṅkārās such as Samāsokti etc. have the suggested sense only in a subordinate way as against Dhvani which is predominant.

The mnemonic verse given in the text proves how Dhvani depends upon the suggester and the suggested and how Alaṅkārās depend upon the relation of the expresser and the expressed. Anandavardhana emphasises the significance

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of the phrase, "उपसर्जनीकृतस्वार्थौं". From this view point. he takes up the individual Alaṅkāras pointed out by the opponents as having suggested idea. First he takes up Samāsokti Alaṅkāra, the definition of which has been given previously. It consists in the statement of something briefly stated which by referring to common attributes gives out another sense.

In the illustration उपोढरागेण etc. the words though are primarily addressed to the moon and the night, also refer to in an implicit way to the disposition of a lover and the beloved, which has been heaped on moon and the night. Therefore the suggested sense is subservient to the conventional meaning. Hence Dhvani can never be included in Samāsōkti.

In the Ākṣepālaṅkāra as the definition given previously shows, it consists in denying something told or being told, only to convey something special. In the example given in the text by using poetic convention, Sandhyā or twilight is full of love towards Divasa. Divasa moves towards her. But still there is no union between them. The suggested sense no doubt is grasped. But the expressed sense itself is more charming than the suggested and the suggested sense is subordinate to the expressed meaning. Hence there is no Dhvani herealso. Whereas the expressed meaning refers to the natural phenomenon of the day reaching its close and the evening twilight following it. Common epithets such as अनुरागवती समागम, in the verse,

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would like to harp on the affair of a hero and a heroine in a suggestive way. This idea is imposed on the 'day' and the 'twilight' and is super imposed on the expressed sense which is much more charming than the suggested meaning.

The name very much depends on the prominence that is given to the expressed of the suggested depending upon the charmingness of them both. The author dismisses the claim of Dīpaka and Apahnuti, by observing that the expressed contents of Dīpaka and Apahnava are sufficient enough to determine their nature and hence they cannot be held as subsuming Dhvani. In the case of Viśēṣokti a different quality gets mentioned when a part of it is missing, only to highlight a special feature. In the example cited, there is seldom any charm in the suggested sense. Even granting that the traveller did not leave the bed because of his being hopeful of being with his beloved in the dream, this suggested sense is also not charming when compared to the charmingness of the expressed sense.

In Paryāyokta, a meaning is conveyed in a manner different from either denotation or indication but with a tinge of implication. The example given by Abhinavagupta in the Dhvanyāloka Locana, does not show how the suggested sense could be deemed to be predominant. The expressed sense on the other hand in the form of advising about Dharma through the law is itself charming and hence predominent. Paryāyokta is absolutely narrow to include Dhvani with it. If in any example of Paryāyokta, there is

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predominant suggestion it seldom operates as an Alaṅkāra, but comes under a part of suggestion. The examples furnished by Bhāmaha serve as instances of Paryāyokta only because the expressed meaning predominates over the suggested sense in them.

In the case of Apahnuti and Dīpaka, it is obvious that the expressed meaning predominates and the suggested sense is subservient to it.

What is Apahnuti ? It is a concealment of what is intended in which a simile also gets hidden, as the definition goes.

Dīpakālaṅkāra is that in which there is an illumination of a sentence by the meaning of a word or words found in the beginning, middle or at the end. The example given in the Locana is

मणिः शाणोल्लीढः समरविजयी हेतिनिहतः

मदक्षीणः नागः शरदि सरिदाश्यानपुलिनः ।

कलाशेषश्चन्द्रः सुरतमृदिता बाललना

स्तनिम्ना शोभन्ते गलितविभावाश्चार्थिषु जनाः ।।

Bhartṛhari's Nitiśataka

Though in the above stanza there is simile suggested, the charm of the stanza depends not on the suggested sense but only on the expressed meaning itself which brings hosts of images through one idea only. The charm hence lies in

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Dīpaka only in what is expressed. Hence Dhvani cannot be subsumed in Dīpaka.

In Śaṅkarālaṅkāra, as the very name indicates one Alaṅkāra supports the charm of another Alaṅkāra. Here since suggested sense is not mainly intended to be principal, it does not come within the domain of Dhvani. The name itself doesnot support Dhvani. In the Śaṅkarālaṅkāra, Alaṅkāras more than one are found without one asserting over the other. Hence there can be no deciding factor to know whether expressed meaning or suggested meaning is prominent. In the Śaṅkarālaṅkāra wherein Śabdālaṅkāras and Arthālaṅkārās are employed, the aspect of suggested sense does not arise at all. In the other type of Śaṅkara, in which more than one Arthālaṅkārās are used, no decision can be taken as to know which one is suggested. There is another type of Śaṅkara in which the Alaṅkārās are used in having the relation of the supporter and the supported as shown in the example quoted in the Locana -

प्रवातनीलोत्पलनिर्विशेषमधीरविप्रेक्षितमायताक्ष्या।
तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः।।

No doubt Upamā consists in comparing her glances with those of the female deer and the same is suggested. It has succeeded in bringing out the charm of the Sandehālaṅkāra. The suggested Alaṅkāra the supporter is rendered subordinate and it ends up in Sandeha which is the supported Alaṅkāra. It is for this reason, it has been stated

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that in the instances of Saṅkara where an Alaṅkāra supports the charm of another Alaṅkāra, the suggested sense is not meant to be prominent. Therefore, it cannot be included in Dhvani.

Aprastutapraśaṃsā presents a non-contextual matter, which cannot be an end in itself which on the otherhand conveys a contextual matter. The presentation of a non-contextual matter is governed by three relations, when it implies the contextual sense. The general particular relation, (Sāmānye-Viśeṣabhāva) the cause-effect relation (Nimitta-Nimitibhāva) and the relation of similarity (सारुप्य). This has given rise to three kinds of Aprastuta Praśaṃsā (I.i) The contextual particular sense suggested by the non-contextual general sense which remains expressed. (ii) The contextual general sense being suggested by the non-contextual particular sense which is expressed. (II.i) The contextual meaning of the effect suggested by the non-contextual meaning of the cause expressed. (ii) The contextual sense of the cause being suggested by the non-contextual sense of the effect expressed. In the example furnished in the Locana -

अहो संसारनैर्घृण्यं अहो दौरात्म्यमापदाम्।

अहो निसर्गजिह्मस्य दुरन्ता गतयो विधेः।।

The expressed meaning has a reference to the general account of the over-all supremacy of the Fate. This is no doubt the non-contextual meaning. It has a suggestive

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reference to the particular sense of a depressed person. When the relation of a non-contextual expressed meaning of the general nature with the contextual suggested meaning of the particular nature is used, it is the general sense that dominates alongwith the particular sense because of their inseparable nature. The second kind has the suggestion of the contextual meaning of the general by the non-contextual meaning of the particular. In the example cited in the Locana -

एतत्तस्य मुखात् कियत्कमलिनी पत्र कणं पाथसो

यन्मुक्तामणिरित्यमंस्त स जडः श्रृण्वन्यदस्मादपि।

अङ्गुल्यग्रलघुक्रिया प्रविलयिन्यादीयमाने शनै-

स्तत्रोड्डीय गतो हहेत्यनुदिनं निद्राति नान्तः शुचा।।

How much am I to know from him? The stupid took a drop of water on the lotus leaf, taking the water drop for a pearl. There is something more to hear. When he attempted at touching it lightly with the tips of his fingers, it became disappeared. He does not sleep since then with his depression, thinking that it slipped away.

The contextual suggested sense of the general nature in this example is the imposition of importance on the despicable objects. This is understood with the non-contextual conventional meaning related to a particular instance of a stupid mistaking a drop of water on the lotus leaf for a pearl. Added to this, he engrieves for its slipping

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away when he tried to hold it with the tips of his fingers. Ānandavardhana says that when the meaning of the general idea is suggested by the meaning of the particular, the non-contextual expressed meaning and the contextual suggested meaning are both prominent because the particular gets merged with the general.

In the third variety of the Aprastutapraśaṃsā effect is suggested by the cause as in the example quoted by Abhinavagupta in his Locana.

ये यान्त्यभ्युदये प्रीतिं नोज्झन्ति व्यसनेषु च।

ते बान्धवास्ते सुहृदो लोकः स्वार्थपरोऽपरः।।

Those who become elated in prosperity but not give up in times of adversity are the genuine kinsman and the rest of the world is self-centered.

In the above verse the non-contextual meaning of the cause in the form of kinship which commands adoration on the part of noble beings is described to suggest meaning of the effect in the form of the person's revelation of the sincerity conveyed through his words. The effect is no doubt suggested but the cause giving rise to the effect is equally prominent because of the reasoning non-causa pro-causa.

In the fourth variety the contextual meaning becomes suggested by the description of the effect as found in the stanza cited in the Locana.

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सग्गं आपारिजाअं को त्थूहलच्छिरहिअं महुमहस्स उरम्।

सुमरीमि महणपुरओ अमुद्धअन्दं च हरजडापब्भारम्।।

Here Jāmbavān, monkey chieftain describes the effect by remembering celestial region bereft of Pārijāta tree. This is done only to suggest his servitude to the elders, worldly wisdom and his proverbial longevity. In the stanza the non-contextual conventional meaning and the contextual suggested meaning both are prominent equally well because of the association of effect with the cause.

This is the way in which Ānandavardhana lays down the principle that governs the varieties based on the general particular, relation which is applicable in the case of the varieties governed by the cause-effect relation.

With regard to the final variety of अप्रस्तुलप्रशंसा based on similarity. Ānandavardhana categorically mentions that there are two probabilities, (i) that in which the contextual conventional meaning predominates over the contextual suggested meaning. (ii) that in which the contextual suggested meaning predominates over the non-contextual conventional meaning. For the first variety the following stanza is quoted in the Locana.

प्राणा येनसमर्पितास्तव बलाद्येन त्वमुत्थापितः

स्कन्धे यस्य चिरं स्थितोऽसि विदधे यस्तेसपर्यामपि।

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तस्यास्य स्मितमात्रकेण जनयन्प्राणापहारक्रियां

भ्रातः प्रत्युपकारिणां धुरि परं वेताल लीलायसे।।

In the stanza, the non-contextual covnentional meaning refers to a ghost. The conventional meaning itself is more charming than the contextual suggested meaning referring to a man of ingratitude. Hence this has no relevance to Dhvani. In the second variety too the contextual suggested meaning is much more charming than the non-contextual conventional sense as is evident in the following stanza cited in the Locana.

भावव्रात हठाज्जनस्य हृदयान्याक्रम्य यन्नर्तय -

न्भङ्गीभिर्विविधाभिरात्महृदयं प्रच्छाद्य यत्क्रीडसे।

यस्त्वामाहजडं ततः सहृदयंमन्यत्वदुःशिक्षितो.

मन्येऽमुष्य जडात्मनः स्तुतिपदं त्वत्साम्यसंभावनात्।।

Here the conventional meaning which is non-contextual refers to the mass of things. Since there would be incompatibility of an address directed at the mass of things, the conventional sense is not meant to be prominent. It is the suggested meaning which is contextual and most predominant. The suggested meaning refers to the noblest and most modest person who remains silent about himself and all others to talk about themselves who however call him a dull-witted one. Such examples which substantiate सारुप्यमूल अप्रस्तुतप्रशंसा could be brought under Dhvani and not viceversa.

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It is significant that Ānandavardhana pays a glowing tribute to the grammarians who are considered to be the foremost among learned. He acknowledges with profound sense of gratitude that greatness for it was the grammarians who contributed to the world of letters the concept of Sphoṭa on the basis of which only the theory of Dhvani has become formulated.

The theory of Dhvani became inspired by the doctrine of Sphoṭa which the grammarians like Bhartṛhari propounded in Vākyapadīyam to determine correctly the seat of signification. If may be stated in the following way : Supposing one utters the word गौः, how does the hearer recognise the word as referring to an animal having the tail, the hump, the cloven foot, the dew lap etc ? Do the three letters ग्, औ and विसर्ग convey the idea individually or collectively? If each sound is to create the idea, then one will be sufficient and the remaining letters are superfluons. If all of them together as 'समुदाय' create the idea, it cannot be taken for granted because the Naiyāyikas come forward to protest that all sounds will be lasting only for two moments - शब्दज्ञानकर्मणां द्विक्षणावस्थायित्वम् - i.e., when Visarga is pronounced ग् disappears and there cannot be therefore the concept of समुदाय at all. The grammatical philosophers proclaim that the signification becomes possible through 'Sphōṭa' - an eternal indivisible entity resembling very much the soul which manifested by the word गौः would give as the idea of what animal it signifies.

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At this stage the question arises how does Sphōṭa manifest ? Could it be through the individual words or through all the sounds collectively. The same problem which was noted earlier arises even here. If the individual sounds are responsible for signification, one will be enough and the others superfluous. If by all ofthem together, Samudāya does not exist at all. This problem is resolved by formulating the theory of Sphoṭa which manifests by the experience of the last sound of word together with the impressions left of the experiences of the previous letters :

"पूर्व पूर्व वर्णानुभावाहित संस्कार सचिवेन अन्त्यवर्णानुभवेन अभिव्यज्यते स्फोटः" The Naiyāyikas treat this disapperance of the sound as destination and the grammarians consider this as concealment (तिरोभाव).

In keeping with this word, गौः, there prevails a गोपद स्फोट and it is shown by each of the sounds of the word गौः. But it must be remembered that the meaning conveyed by the word is obtained only when the गोपदस्फोट is revealed for the third time by the Visaya, which is the last sound of the word. It is illustrated as follows : When a light is fetched to illuminate an object which is in the dark, the object is revealed immediately after the light falls on it and subsequent presence of the light helps in revealing the pot more clearly and then its real nature comes to be known. Usual instance is that of a man who learns a hymn by rote. He succesively repeats the hymn as many times as possible until his aim is realised. It is only when he repeats it for the

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last time that his aim to know by the hymns by rote becomes realised. Every time the repetition takes place, the whole hymn gets repeated and the final repetetion assisted by every one of the previous repetitions that makes him realise his goal of knowing the hymn by rote :

यथानुवाकः श्लोको वा सोढत्वमुपगच्छति।

आवृत्त्या न तु स ग्रन्थः प्रत्यावृत्त्यानिरुप्यते।।

वाक्यपदीयम्, p. 1.83.

Similarly, the Sphoṭa is revealed by every one of the sounds. But the Sphoṭa gets fully manifested as to give rise to signification only when it is revealed by the last of the sounds of a word. The grammarians are of the view that in the same way as the individual sounds of a word have no potency to convey any idea and therefore they are unreal. Similarly separate words which convey concepts haphazardly and not any complete idea are equally unreal or unimportant - अमुख्य -. Because all philosophers have recognised sentence only to convey the complete idea :

अर्थैकत्वात् एकं वाक्यं साकाङ्क्षं चेद्विभागे स्यात्।

Mīmāmsāsūtra - II.1.46

साकाङ्क्षावयवं भेदे परानाकाङ्क्षशब्दकम्।

कर्मप्रधानं गुणवदेकार्थं वाक्यमिष्यते।।

Vākyapadīya II.4

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That is why it is held that Vākyasphōṭa is the real seat of signification since it expresses a complete idea. It is unitary, indivisible and eternal.

पदं न वर्णा विद्यन्ते वर्णेष्ववयवा इव।

वाक्यात्पदानामत्यन्तं प्रविवेको न कश्चन।।

भिन्नं दर्शनमाश्रित्य व्यवहारोऽनुगम्यते।

तत्र यन्मुख्यमेकेषां तत्रैतेषां विपर्ययः।।

Sphoṭa, which may derived as 'स्फुटत्यस्मादर्थ इति स्फोटः' is different from the sounds of a word. It is the real seat of the significative potency and it gets manifested by the last sound of a word together with the impressions of the experiences of the previous sounds. The utterance of these sounds that manifest शब्द or Sphoṭa is called Dhvani. The sound expanding in a series resembling the waves that are former on account of our pelting stone in the calm waters of a lake, reaches the hearer's ears. These series of sounds giving rise to one after the other and disappearing resemble the resonance of a bell.

यः संयोगवियोगाभ्यां करणैरुपजायते।

स स्फोटः शब्दजाशब्दा ध्वनयोऽन्यैरुदाहृताः।।

This conception of Śabda manifested by Dhvani has been laid under contribution by the theorists of Dhvani in coining the word Vyāñjanāvṛtti to expatiate it on the psychological process of the experience of sentiment (Rasa).

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# UNIT - 5

5.1 पाठ्यभागः

5.2 TRANSLATION

5.3 QUESTIONS

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# UNIT - 5

## 5.1 पाठ्यभागः

**कारिका - १३ अ** **यदप्युक्तं भक्तिर्ध्वनिरिति तत्प्रतिसमाधीयते-**

**भक्त्या बिभर्ति नैकत्वं रुपभेदादयं ध्वनिः।**

**वृत्तिः** अयमुक्तप्रकारो ध्वनिर्भक्त्या नैकत्वं बिभर्ति भिन्नरुपत्वात्। वाच्यव्यतिरिक्तस्यार्थस्य वाच्यवाचकाभ्यां तात्पर्येण प्रकाशनं यत्र व्यङ्ग्यप्राधान्ये स ध्वनिः। उपचारमात्रं तु भक्तिः।

**कारिका १३ आ** **माचैतत् स्यात् भक्तिर्लक्षणं ध्वनेरित्याह-**

**अति व्याप्तेरथाव्याप्तेर्नचासौ लक्ष्यते तया।।१३।।**

**वृत्तिः** नैव भक्त्या ध्वनिर्लक्ष्यते। कथम् ? अतिव्यप्तेरख्याप्तेश्च। तत्र अतिव्याप्तिः ध्वनिर्व्यतिरिक्तेऽपि विषये भक्तेः सम्भवात्। यत्र हि व्यञ्जकत्वकृतं महत्सौष्ठनं नास्ति तत्रापि उपचरितशब्दवृत्त्या प्रसिद्ध्यनुरोधप्रवर्तितव्यवहाराः कवयो दृश्यन्ते। यथा -

परिम्लानं पीनस्तनजघनसङ्गादुभयत -

स्तनोर्मध्यस्यान्तः परिमिलनमप्राप्य हरितम्।

इदं व्यस्तन्यासं प्रशिथिलभुजाक्षेपवलनैः

कृशाङ्ग्याः सन्तापं वदति बिसिनीपत्रशयनम्।।

रत्नावली - श्री हर्षस्य.

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तथा -

चुम्ब्यते शतकृत्वोऽवरुध्यते सहस्रकृत्वः।

रन्त्वा पुनरपि रम्यते प्रिये जने नास्ति पुनरुक्तम्।।

तथा -

कुपिताः प्रसन्ना अवरुदितवदना विहसन्त्यः।

यथा गृहीतास्तथा हृदयं हरन्ति स्वैरिण्यो महिलाः।।

तथा -

भार्याया प्रहारो नवलतया दत्तः प्रियेण स्तनपृष्ठे।

मृदुकोऽपि दुःसह इव जातो हृदये सपत्नीनाम्।।

तथा -

परार्थे यः पीडामनुभवति भङ्गेऽपि मधुरो

यदीयः सर्वेषामिह खलु विकारोऽप्यभिमतः।

न सम्प्राप्तो वृद्धिं यदि स भृशमक्षेत्रपतितः

किमिक्षोऽर्दोषोऽसौ न पुनरगुणायाः मरुभुवः।।

इत्यत्र इक्षुपक्षेऽनुभवति शब्दः। न चैवं विधः कदाचिदपि ध्वनेर्विषयः।

यतः -

कारिका - १५ उक्त्यंतरेणाशक्यं यत्तच्चारुत्वं प्रकाशयन्।

शब्दो व्यञ्जकतां बिभ्रद्ध्वन्युक्तेर्विषयीभवेत्।।१५।।

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अत्रचोदाहृते विषये नोक्त्यन्तराशक्यचारुत्वव्यक्तिहेतुः शब्दः।

किञ्च -

**कारिका - १६ रूढा ये विषयेऽन्यत्र शब्दाः स्वविषयादपि।**

**लावण्याद्याः प्रयुक्तास्ते न भवन्ति पदं ध्वनेः।।१६।।**

तेषु चोपचरितशब्दवृत्तिरस्तीति। तथा विधे तु विषये क्वचित् सम्भवन्नपि ध्वनिव्यवहारः प्रकारान्तरेण प्रवर्तते। न तथाविधशब्दमुखेन। अपि च -

**कारिका - १७ मुख्यां वृत्तिं परित्यज्य गुणवृत्त्यार्थदर्शनम्।**

**यदुद्दिश्य फलं तत्र शब्दो नैवस्खलद्गतिः।।१७।।**

तत्र हि चारुत्वातिशयविशिष्टार्थप्रकाशनलक्षणे प्रयोजने कर्तव्ये यदि शब्दस्य अमुख्यता तदा तस्य प्रयोगे दुष्टतैव स्यात्। तस्मात् -

**कारिका - १८ वाचकत्वाश्रयेणैव गुणवृत्तिर्व्यवस्थिता।**

**व्यञ्जकत्वैकमूलस्य ध्वनेःस्याल्लक्षणं कथम्।।१८।।**

तस्मात् अन्यो ध्वनिः अन्या च गुणवृत्तिः।

अव्याप्तिरप्यस्य लक्षणस्य। न हि ध्वनिप्रभेदो विवक्षितान्यपरवाच्यस्य लक्षणः अन्ये च बहवः प्रकाराः भक्त्या व्याप्यन्ते, तस्मात् भक्तिरलक्षणम्।

**कारिका - १९ अ कस्यचिद्ध्वनिभेदस्य सा तु स्यादुपलक्षणम्।**

सा पुनर्भक्तिः वक्ष्यमाणप्रभेदमध्यादन्यतमस्य भेदस्य यदि नामोप-

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लक्षणतया संभाव्येत, यदि च गुणवृत्त्यैव ध्वनिर्लक्ष्यत इति उच्यते, तदभिधा-व्यपारेण तदितरोऽलङ्कारवर्गः समग्र एव लक्ष्यत इति प्रयोक्तमलङ्काराणां लक्षणकरणेवैयर्थ्यप्रसङ्गः। किंच -

**कारिका - १९ आ** **लक्षणेऽन्यैः कृते चास्य पक्षसंसिद्धिरेव नः।।१९।।**

**वृत्तिः** कृतेऽपि वा पूर्वमेवान्यैर्ध्वनिलक्षणे पक्षसंसिद्धिरेव नः यस्माद् ध्वनिरस्तीति नः पक्षः। स च प्रागेव संसिद्ध इत्ययत्नसम्पन्नसमीहितार्थाः संवृत्ताः स्मः।

येऽपि सहृदयहृदयसंवेद्यमानाख्येयमेव ध्वनेरात्मानमाम्नासिषुस्तेऽपि न परीक्ष्यवादिनः। यत उक्त्या नीत्या वक्ष्यमाणया च ध्वनेः सामान्यविशेषलक्षणे प्रतिपादितेऽपि यद्यनाख्येयत्वं तत्सर्वेषामेव वस्तूनां प्रसक्तम्। यदि पुनः ध्वनेरतिशयोक्त्यानया काव्यान्तरातिशायि तैः स्वरुपमाख्यायते तत्तेऽपि युक्ताभिधायिन एव।

**इति श्री राजानकानन्दंवर्धनाचार्यविरचिते सहृदयालोके प्रथमोऽद्योतः**

## 5.2 TRANSLATION

The opponents' view that secondary signification (metaphorical indication) is itself suggestion is counteracted in the following way :

**कारिका - १४ अ** Suggestion and secondary signification are not one and the same because of the innate difference between the two. (p.4 अ)

**वृत्तिः** - Suggestion which is explained previously cannot be

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considered identical with secondary signification (भक्ति) or logical implication since their nature is different. That sense in which there is the manifestion of a meaning other than the conventional through the expression and the conventional sense and in which the suggested meaning is much more prominent than the conventional, is to be deemed Dhvani. Bhakti has only secondary signification or metaphorical significance (उपचरितवृत्तिः).

**कारिका - १४ आ** If that is considered identical with suggestion, it commits the fallacies of "too wide" a definition and "too narrow" a definition. (14 आ)

Suggestion cannot be determined by indication (भक्तिः). Because it would involve too wide a definition and too narrow a definition. The first one occurs because indication can afford to exist in such instances and are free from suggestion. When no special charm could be experienced due to the presence of situation, metaphorical indications will be used by poets following the established convention.

"This bed prepared with lotus leaves speaks of affliction of the beautiful lady who slept on it. For, its two edges one faded because of her robust bosom and plumpy hips. That portion which was occupied by her slender waist has retained its greenness. The movements of her drooping creeper-like arm have rendered it disorderly."

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Take another example;

"The beloved is kissed one hundred times and is hugged thousand times only with a brief pause. She is caressed again. Yet there is no repetition for lovers."

Another example;

"Wanton women steal their paramour's heart whether they are angry or pleased, are in tears or in smiles and as a matter of fact in whatever state of mind they might be."

"No doubt it was a very mild blow which her husband gave with a tender creeper on the bosom of his youngest wife but it served as a severe blow on the hearts of his other wives."

The following is yet another example;

"If that which 'experiences' pain for the sake of others and yet remains sweet when split, if that whose manifold deformities too are deemed to be pleasing, falls in a barren region and fails to grow, could it be the default of the sugar cane and not at all of the useless desert?

In this last example, 'experiences' is an example of indication. Such example can not afford to be included in suggestion.

कारिका - १५ Only that word, which has a charm which could never be conveyed by any other word, and which is

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replete with the suggestive potency, becomes worthy enough to be designated as 'suggestive'. (15)

In the examples given above, the word ceases to be a source of charm which can not be conveyed by any other word. Further,

कारिका - १६ Words which signify conventional meanings other than what they primarily denote, as for example, the word 'Lāvaṇya' do not at all become the examples of suggestion. (16)

In such words there will be metaphorical application (उपचरितशब्दवृत्तिः). Even in case there is a possibility of suggestion in such instances, it would be on a different criterion. Words of such connotation will have nothing to do with suggestion.

कारिका - १७ If a word gives up its primary denotative potency and is understood in its secondary sense, it is with a definite purpose. In conveying this purpose, the word does not move falteringly as it moves when it indicates a secondary meaning. (17)

In order to substantiate his resorting to secondary meaning, one will have to possess a purpose of communicating a meaning full of charm. If the word is capable of achieving this purpose in a secondary way, then

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the very usage of the word would be fallacious. But it is so in reality.

कारिका - १८ In reality, indication is based on the primary denotative potency of words. How can it afford to be a definition of suggestion whose sole basis is suggestivity? (18)

Therefore suggestion is onething and indication another thing. The definition commits the fallacy of too narrow a definition. Secondary signification (भक्तिः - indication) does not cover all instances of suggestion like विवक्षितान्यापारवाच्य (further extending literal import) and other sub-divisions. Therefore suggestion cannot be defined in terms of secondary signification.

कारिका - १९ अ At best, it could be included under one of the sub-divisions of suggestion. (19 अ)

One could imagine that secondary signification could be only a single special form among innumerable varieties of suggestion. Even after providing such convincing points, if any one is to argue that suggestion could be defined in terms of secondary signification, one could as well say that the attempt of defining individual figures would be in vain because the primary denotation of words itself would suffice to define all individual figures.

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**कारिका - १९ आ** If any one is to argue that the definition of suggestion has already been provided by others, it would prove our stand only. (19 आ)

If it is stated that early writers have already offered the definition of suggestion, that would prove our stand that suggestion exists. If it has been already held we are for fortunate enough to have realised our desire withut working hard on certain postulates.

Even those, who argue that the nature of suggestion is such that it could be experienced only by certain receptive critics and that it is beyond any expression, are to be considered as lacking in perspective thinking. The general definition of suggestion has been offered. The definition of its sub-divisions will also be provided subsequently. Despite all these clarifications, if it be held as 'inexpeticable', this would be true of all the things in the world. If they, with their statements are giving expression to all comprehensive characteristic of suggestion, then they are to be considered as vocalising the truth only.

## 5.3 QUESTIONS

1. Set forth the views of Abhavavadins of Dhvani. How has Ānandavardhana tackled them ?

2. What is Bhaktāvāda ? Elucidate how Ānandavardhana has criticised the same ?

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3. What according to Ānandavardhana is the soul of Kāvya?

4. How has Ānandavardhana defined Dhvani ? Explain its constituents with examples.

5. "Ānandavardhana's opinion is that Dhvani cannot be subsumed in Alaṅkāras." Justify.

6. Explain clearly :

   i. प्रतियमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्।

   ii. शोकः श्लोकत्वमागतः।

   iii. यथा पदार्थद्वारेण वाक्यार्थः संप्रतीयते।

   iv. भक्त्या बिभर्ति नैकत्वं रुपभेदादयं ध्वनिः।

   v. व्यञ्जकत्वैकमूलस्य ध्वनेः स्याल्लक्षणंकथम्।

7. Explain the Karikas - 1, 6, 7, 9, 13, 15, 16, 19.

**NOTES**

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## NOTES

ಆದೇಶ ಸಂಖ್ಯೆ : ಕರಾಮುವಿ/ಸಿಪಾವಿ/4-813/2007-08, ಚೈತ್ರ ಎಂಟರ್‌ಪ್ರೈಸಸ್, ಬೆಂಗಳೂರು ತಾ|| 17.11.2007
ಕಾಗದ : 60 ಜಿ.ಎಸ್.ಎಂ. - ಎಂ.ಪಿ.ಎಂ. ಮುಖಪುಟ 170 ಜಿ.ಎಸ್.ಎಂ. ಆರ್ಟ್
ಪರಿಮಾಣ : 400 ಪ್ರತಿಗಳು (ಸಂಖ್ಯೆ 1 ರಿಂದ 400).

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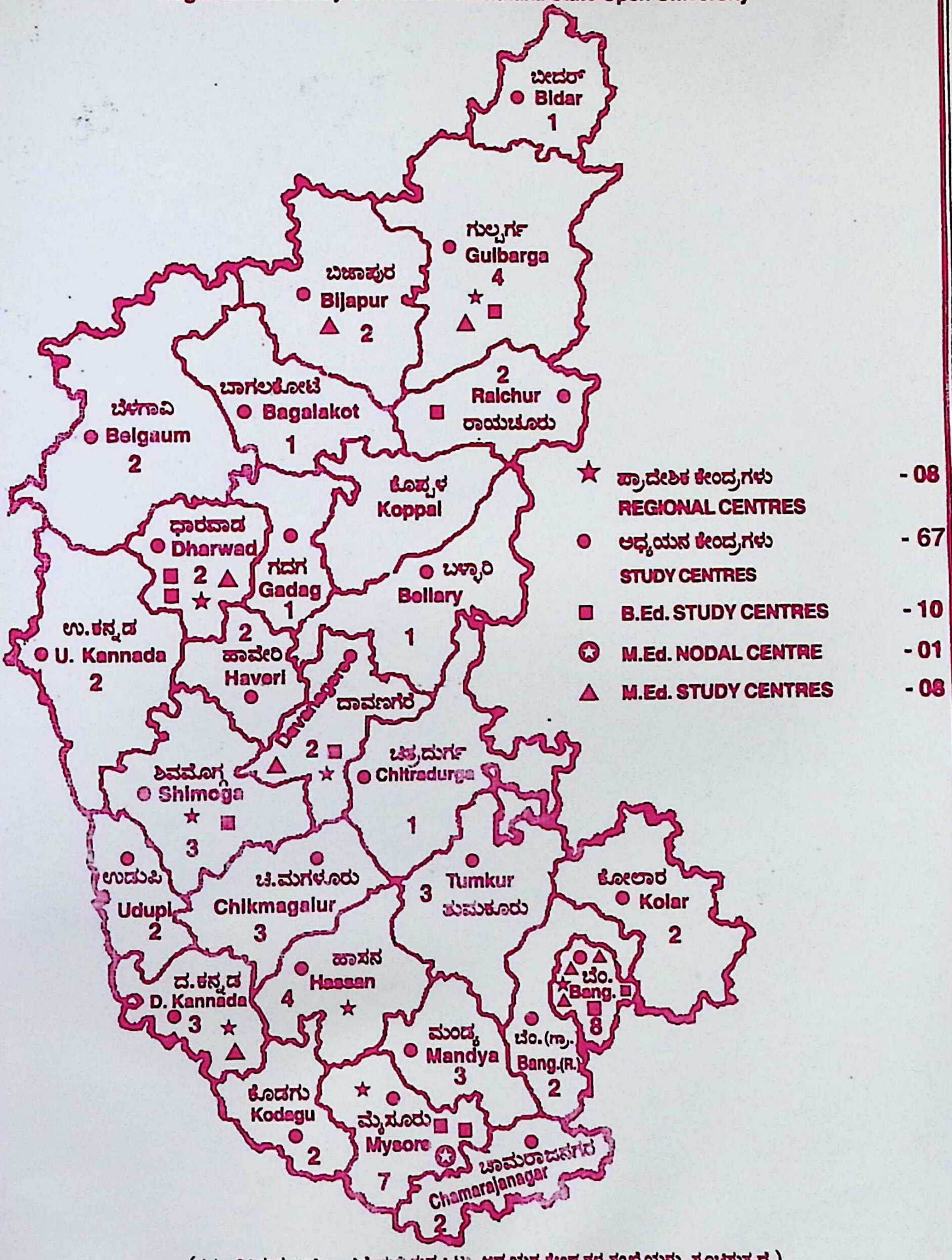
## ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯದ ಪ್ರಾದೇಶಿಕ ಹಾಗೂ ಅಧ್ಯಯನ ಕೇಂದ್ರಗಳು

## Regional and Study Centres of Karnataka State Open University




(ನಮೂದಿಸಿರುವ ಅಂಕಿ - ಜಿಲ್ಲೆಯಲ್ಲಿರುವ ಒಟ್ಟು ಅಧ್ಯಯನ ಕೇಂದ್ರಗಳ ಸಂಖ್ಯೆಯನ್ನು ಸೂಚಿಸುತ್ತದೆ.)

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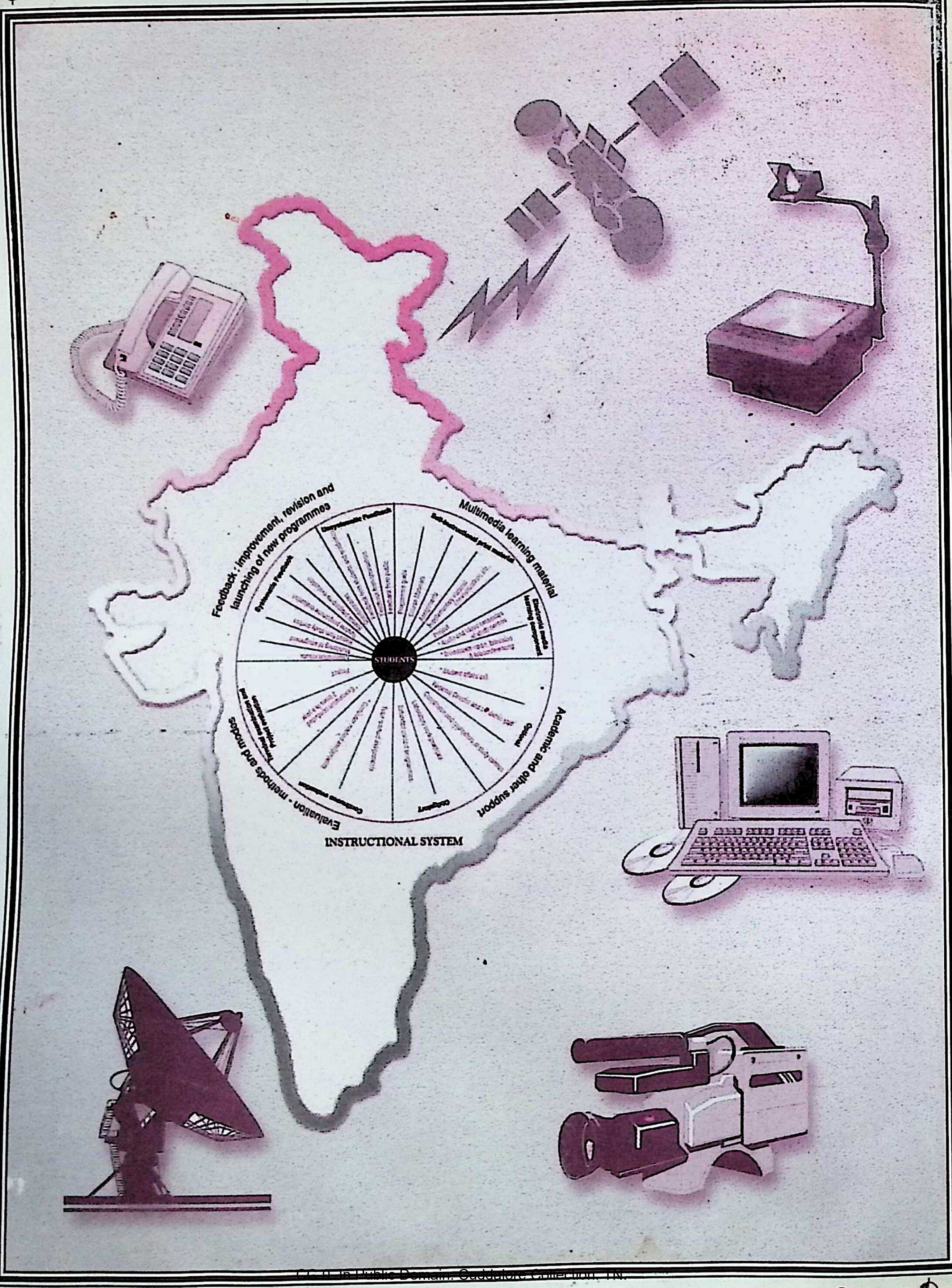


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